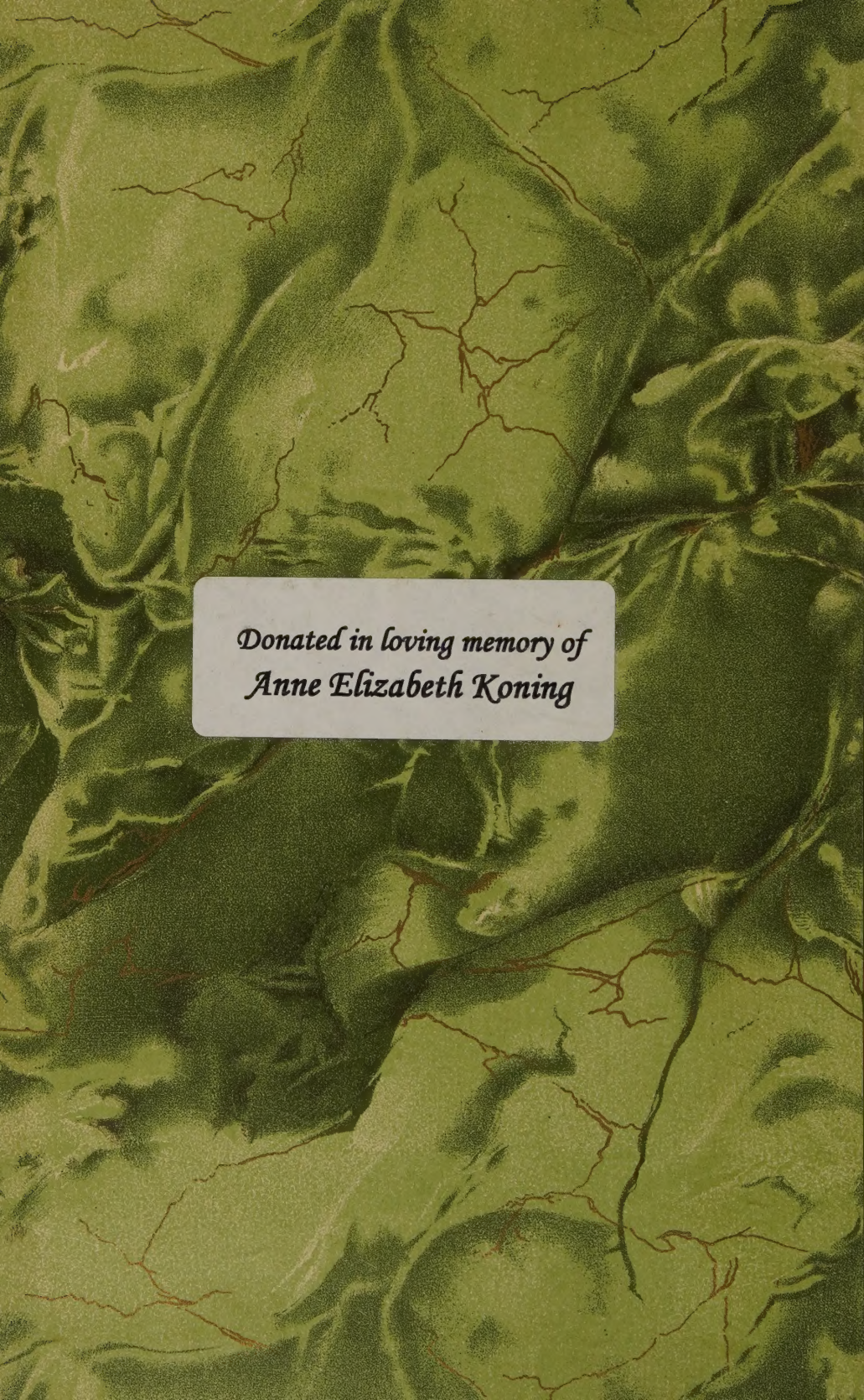
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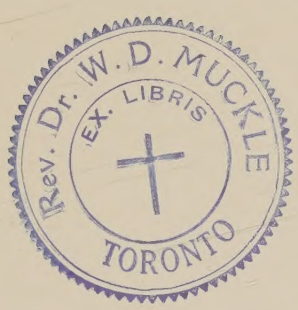
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THE BOSTON OPERA HOUSE

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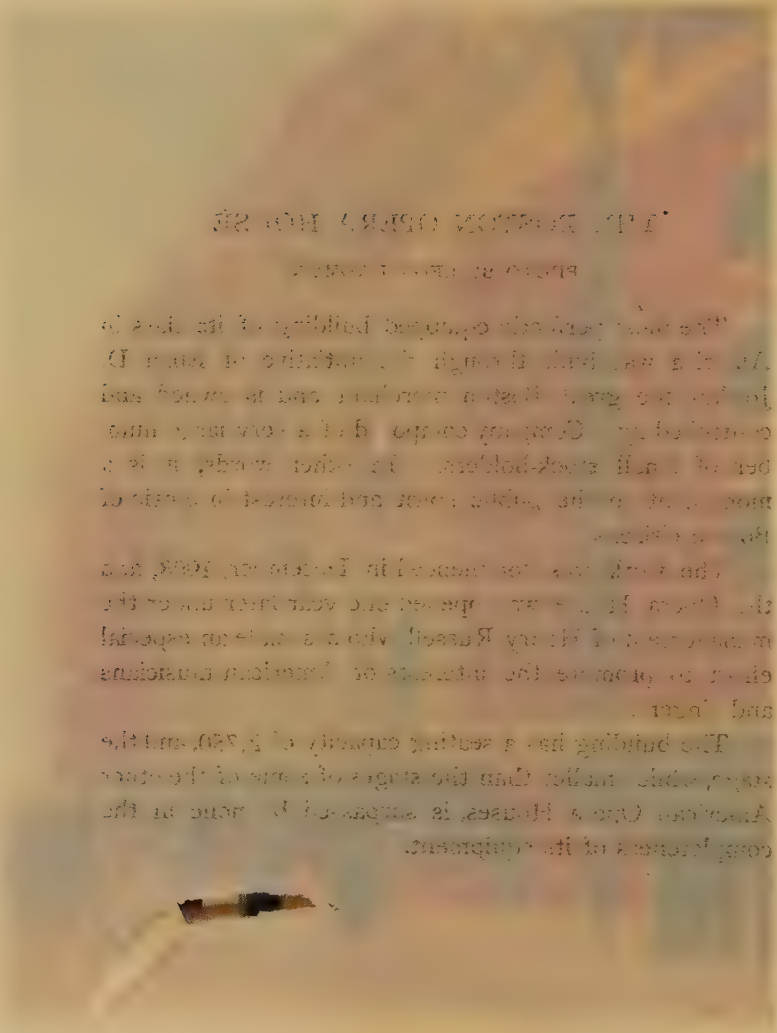
The most perfectly equipped building of its class in America was built through the initiative of Eban D. Jordan, the great Boston merchant, and is owned and controlled by a Company composed of a very large number of small stock-holders. In other words, it is a monument to the public spirit and interest in music of Boston citizens.

The work was commenced in December, 1908, and the Opera House was opened one year later under the management of Henry Russell, who has made an especial effort to promote the interests of American musicians and singers.

The building has a seating capacity of 2,750, and the stage, while smaller than the stages of some of the other American Opera Houses, is surpassed by none in the completeness of its equipment.



THE IMPERIAL HISTORY AND ENCYCLOPEDIA
OF MUSIC

ESSENTIALS
OF
MUSIC

BY

E. M. BOWMAN HARRISON M. WILD CLARENCE DICKINSON
FRANZ KNEISEL OSCAR SAENGER CARL FAELTEN
THEODORE SPIERING W. S. B. MATHEWS
FREDERIC ROOT ARNOLD DOLMETSCH
B. LISTEMANN GEORGE C. GOW

EMIL LIEBLING
EDITOR

VOLUME I

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PROLOGUE

EMIL LIEBLING.

PROLOGUE

EMIL LIEBLING.

The ten volumes of the American History and Encyclopedia of Music have met with instantaneous recognition and most gratifying success. This standard work has been universally adopted by public libraries, musical clubs, conservatories of music and the leading instructors of the country. Its broad scope, careful editorial labor and brilliant contents have made this rare tome of musical lore the indispensable companion and ready reference of every art-loving amateur and earnest professional musician, and the general cultured public has been quick to avail itself of the rare contents of this magnificent publication, so unique in its comprehensiveness.

But there is need for supplementary volumes, to be devoted to the special needs of the young student about to embark upon the seas of professional life, and for these additional volumes the most distinguished specialists have combined to give the knowledge which it has taken the devoted study of a lifetime to attain. Graded courses of instruction are here offered in every branch of musical art, combined with special lessons on important topics; all available and necessary knowledge is here found in condensed and practical form, and it is confidently claimed that these volumes will meet the needs and requirements of every music teacher, vocal, theoretical

and instrumental, in every particular. To those instructors who live at a distance from the large musical centers the contents of these books are invaluable, for they elucidate every problem and relieve each uncertainty that arises in pedagogic work.

The wants of students and teachers are best known by those who are closely identified and in daily contact with them. From this point of view and with rare sagacity, enterprise and liberality, the most eminent educators have been secured as contributors. They have given their most mature efforts to their task, and the musical public is now offered the best, most useful and artistic "Graded Teachers' Course" in the world, the most complete summary of musical knowledge. These contributors present a galaxy of names that stand for the highest achievements in the firmament of American music. The chapter of Vocal Music is covered in the most practical manner by Frederic W. Root, whose positive Americanism is happily united with the results of observation abroad, and whose writings are ever lucid and to the point. Associated with him is Oscar Sænger, the wizard of vocal teachers, whose students are to-day the favorites at the great opera houses here and in Europe. Nothing more valuable than this master's treatment of his subject can be imagined. Harrison M. Wild, the brilliant organmaster, whose successful pupils count by the scores, and to whom the entire organ repertory from Buxtehude to Reger is an open book, gives us here the epitome of his vast experience so clearly and tersely that every organ student will find his task easier, his work systematized. That erudite Frenchman, Dolmetsch, fitly called the archæologist of music, who has conjured up a veritable renaissance of "tempi passati," gives an entertaining chapter on the instruments of bygone days, their possibilities and literature.

The doyen of American writers, W. S. B. Mathews, whose facile pen has graced every conceivable topic, the scholar whose mind is a veritable storehouse of knowledge,

tells us "How to Appreciate Music." As a critic, reviewer, editor, author and universal musical savant, he occupies a unique and exalted position among our contemporaries. In connection with his contribution we have a complete exposition of "The Theory of Music," by George C. Gow, who fills the chair of music at Vassar College with distinction, and never before has this theme been so rationally presented. Mr. Gow's article will rob theoretical study in future of many of its fancied terrors. Clarence Dickinson, who made name and fame for himself in the West, who has found flattering recognition in New York, and whose success in choral work fits him eminently for the task, favors us with a full discussion of choir music and choir leading, fairly teeming with serviceable knowledge.

The important field of Violin Music is most ably covered by Theodore Spiering, one of Joachim's best pupils, a virtuoso of first rank, gifted composer and forceful thinker, and that grand veteran, Bernhard Listemann, the friend and associate of Vieuxtemps, who has excelled in every phase of his noble art in a long and honorable career. The instructive character of their articles and the graded course of material through the entire realm of violin literature are of special importance.

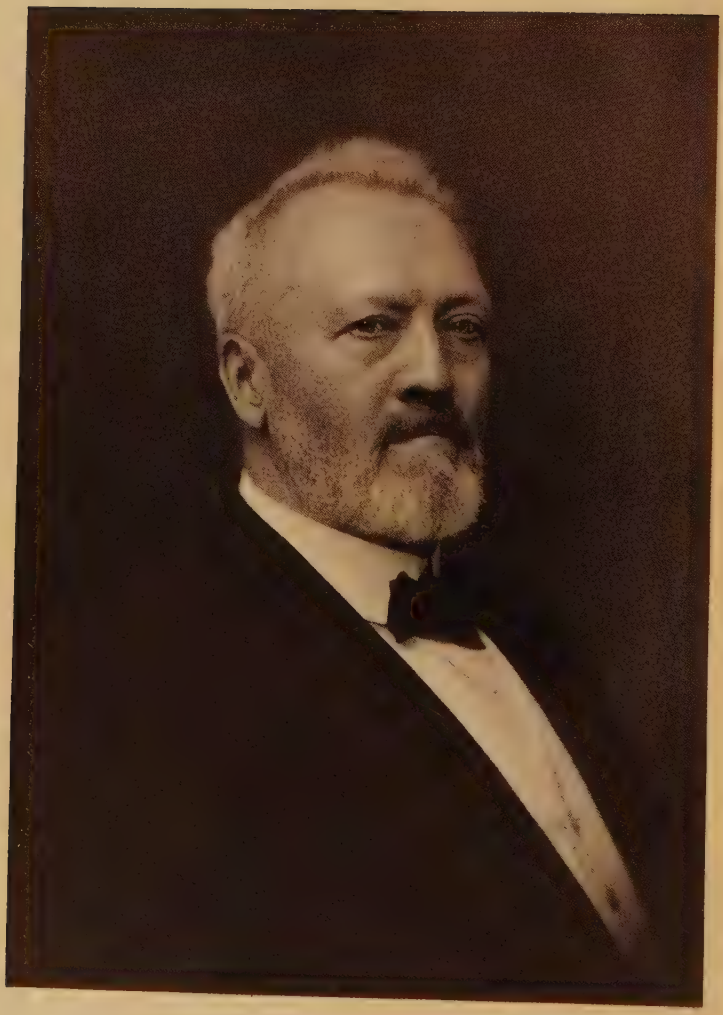
In connection with this department Mr. Franz Kneisel's ample editorial on the String Quartet is most welcome. The Kneisel Quartet enjoys world-wide celebrity and its presiding genius has here laid down for us the most pregnant facts relating to the most intimate and delightful specialty of music, for which the greatest masters loved to pen their choicest inspirations. Mr. Kneisel's valuable contribution possesses a special interest for the cognoscenti.

I have been signally honored in my department — the piano — by the collaboration of Edward M. Bowman and Carl Faelten. The former, closely associated with Weitzmann of Berlin and William Mason, is peculiarly fitted to write of advanced Piano Work, and Carl Faelten, himself an artist "hors de concours" whose successful investigations in Pri-

mary Piano Work form an epoch in the art of piano teaching and are so valued and regarded wherever the piano is taught, has here vouchsafed to us a full exposé of his admirable method.

My own section represents the experiences of over forty years in the studio. During this time I have met every species of pupil, every phase of development. Many peculiarities and idiosyncrasies had to be met and serious problems solved. Different requirements had to be considered and endless wants filled. Faults had to be located and remedies suggested. During this long apprenticeship, ever alert and observing, keenly alive to the needs of each student and anxious for their advancement, I have made a special study of practical and valuable teaching material. Material which really means something tangible and represents an asset, an investment — something actually convertible into an equivalent, be it commercial or artistic or, perchance, both. The result of this activity is now presented in these volumes. May the mastery of the material afford as much gratification to the student as its gathering has given to the editor.

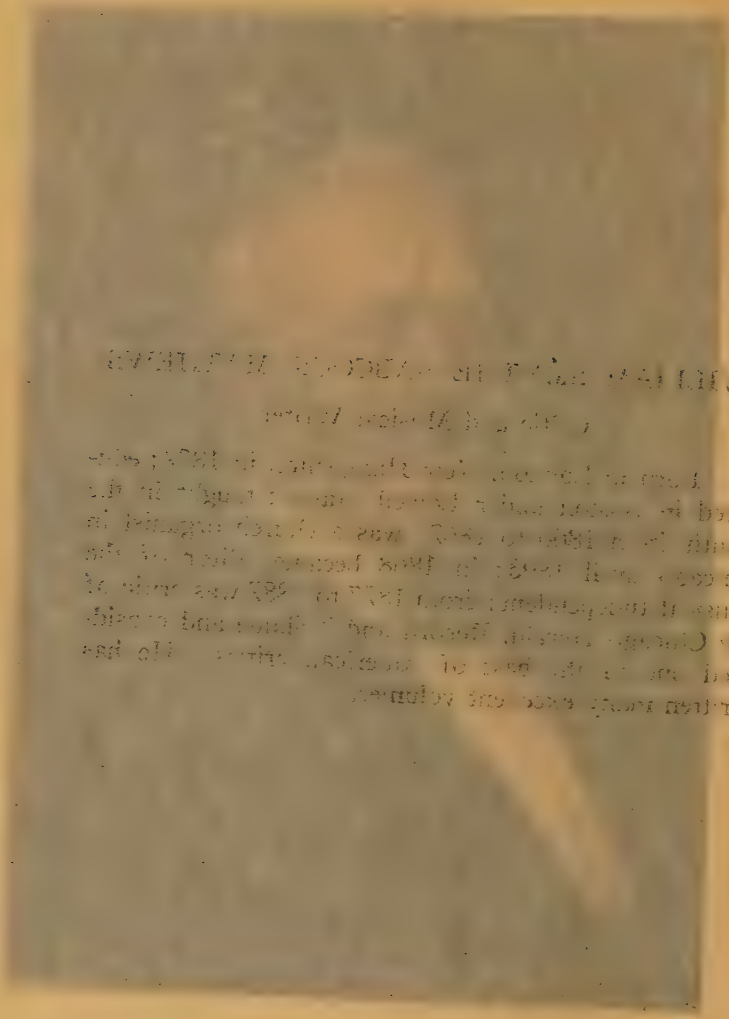
These volumes are the realization of an overwhelming desire on the part of the editor and publisher to produce a work so helpful and immediate in its application to the needs of all teachers and students that every musician will consider it the indispensable aid in solving every problem that arises. With this Encyclopedia available there is no longer an excuse for fragmentary knowledge or insufficient preparation. No effort has been spared to attain this object. We are positive that the verdict of the musical world will be one of gratitude, appreciation and hearty endorsement.



WILLIAM SMYTHE BABCOCK MATHEWS

Critic and Musical Writer

Born in London, New Hampshire, in 1837; educated in Boston under Lowell Mason; taught in the South from 1860 to 1867; was a church organist in Chicago until 1893; in 1868 became editor of the Musical Independent; from 1877 to 1887 was critic of the Chicago Herald, Record and Tribune and considered one of the best of American critics. He has written many excellent volumes.



HOW TO STUDY MUSIC

WHAT TO FIND IN IT; AND HOW TO GET AT IT: THE NATURE, PRINCIPAL PROBLEMS AND METHODS OF MUSICAL EDUCATION AND A SOUND MUSIC STUDY.

In Eight Lesson-Theses.

W. S. B. Mathews.

ANALYSIS OF LESSON-THESES.

I. How Mind Develops, Especially in Language.
II. Analogy of Music to Language.
III. The Composite Nature of Music.
IV. What It Is to Be Educated in Music.
    (*a*) The Ear.
    (*b*) The Musical Mind.
    (*c*) Music as the Image of Man Himself.
V. Of Rhythm in Music and How to Study It.
VI. How to Study the Tonal Part of the Music.
VII. How to Memorize Music.
VIII. Interpretation in Music.

HOW TO STUDY MUSIC

W. S. B. Mathews.

LESSON I.

HOW MIND DEVELOPS, ESPECIALLY IN LANGUAGE.

It is pretty generally thought by scientists that the mind of the child is awakened by means of his sense-contact with the outer world, through the avenues of seeing, tasting, touching and hearing; and that by however much any one of these channels of influx happens to be cut off, by so much the mind is left unstimulated.

The first element in mind development is that of *Attention.* While the outer world is moving upon the sense-perceptions of the child during his waking hours, and through all these channels at once, the mind is affected principally by those impressions only which for some reason (many repetitions, their usefulness, or by arbitrary control of attention), become more carefully observed.

What the child learns first are the names of the objects about him; that is, the names of the objects which immediately interest him; things which he plays with; things which his parents send him for; things which he is forbidden to touch. A little later he masters the usual words of action.

He learns what it is to eat, to walk, to ride, to sleep, to cry, to laugh, and so on — adding one after another the conventional names of all the usual activities of the child life.

As he grows his horizon grows with him, and the range of his interests augments and becomes richer, year by year. Every book he reads adds something; every journey he takes; and this goes on until the child's entire active life finds its way into his language, and when his language is fully completed, it is or ought to be adequate to the complete expression of everything which he experiences, enjoys, understands, imagines and desires.

Observe farther, that each of these names of objects or action has to be acquired; at first as a mere sound, a definitely recognized sound; then as a sound with a meaning; and later as a sound which is useful in communicating with others. Each of these advances is a step in progress. It is one thing to hear a sound often; it is more to know what the sound means; and still more to have it in such common use that the sound instantly calls up in the mind a picture of what the sound signifies; and still more when the sound becomes a part of the mind's ready stock of words for communicating thought.

Hence, the first thing is to get the sound accurately heard, and the best evidence of this is that the child can repeat the sounds. Whether it be a word or a musical tone, the moment the child imitates the sound he has just heard, the fact is sure evidence that the hearing has been correct and complete — complete to just that degree in which his repetition corresponds with the sound.

When the habit of speech begins to advance, the combination of words begins to widen, whereby a group of words calls up in the mind a more complete idea of the subject mentioned than the one name-word would do; then the related particulars begin to be specified more fully. For example, suppose this statement: "The old white horse has jumped over the fence into the meadow." Here we have three im-

portant facts combined into a single statement, and each element is so related to the completed thought that the idea (thought) is not complete until all the words have been heard and each of the three elements assigned to its proper place in the action.

The first idea is "the old white horse"; the second, "has jumped over the fence"; the third, "into the meadow." And it is not until we find where he has jumped that the full meaning of the sentence has been taken in. Hence not only a finer arrangement of modifying words and particulars, but especially in the hearing a kind of subordinate auditing effort, in which each compound word (each idea) is heard and understood in its complete meaning; then this clause is checked off and held in suspense, while we wait to find out what it is all about. The second clause gives this part of the information, calling upon the memory and mind for quite a bit of activity; as for the action "jumping," the name "fence," and so on. But not until the last clause has been heard is the complete relation of all three of the clauses to the idea at all clear. When all stand together in the mind, the entire sentence is clear and we are ready for the next step.

Now these various grades involve clear hearing and memory, then the holding in suspense of each clause as soon as it is recognized, to find out where it stands in the complete idea; and in this short sentence there are three such ideas, two of which are held in suspense some seconds after being fully understood, until the story of the action is completed.

The essential nature of this holding in suspense will appear much more forcibly when we examine a long sentence, constructed after the German model, such as the following:

"In the great hereafter, | when every well-nurtured individual will have become cultivated in music | and able to hear and enjoy daily the musical creations of the greatest masters,| we may expect children to grow up in an atmosphere of music, | learning its accents from earliest years, | and nurtured in habits of application, encouragement and love; | out

of these will come composers | who will voice for future ages | a new and beautiful music | of | ideality, | strength | and exquisite adaptation | to human desires and needs."

The short lines between the words above mark the boundaries of the successive stages in the foregoing sentence, each clause being heard and understood, then "tabbed" until we hear more and know where it belongs in the completed thought. There are in all some seven or eight subordinate thoughts involved in this long one; and the true place of no clause in the completed thought is clear until the sentence has been fully completed. This is the kind of thing which takes place in music as we will see later on.

Now the mental laws governing this development amount to, first, a habit of accurate hearing. This is mental and not purely mechanical. The ear reports to the brain the sound of the word or words just as perfectly the first time it is heard as at any later one; but the impression vanishes until the mind awakens and pays attention, whereupon the impression is somehow registered, remembered — how we have no idea; but remembered with such permanence that many a long-forgotten word of childhood returns late in life, as clear as if heard but yesterday.

"Mind grows by using;" it is an old copy, and it is as true as when first stated. Brain capacities are created in the effort to make use of a series of related sense impressions; such as the words of a language; the relations of number; the technic of handicraft operations, and so on. Using is proving. Until you can use what you think you know, you do not really know whether you *do* know it. And this holds in every province of knowledge or human activity.

Thus the technic of language becomes rather a complicated technic, which may well require so many years as we know it does before it reaches the point where the language spontaneously arises to an idea conceived in the mind. And when we are hearing a serious discourse, then the related elements of the mind's action upon the mere sounds heard

become more and more involved, in proportion to the depth of the thought and the refinement of particulars involved in the completed idea.

It is first to hear; to hear accurately; then to hear easily, habitually, so that the sound calls up the idea spontaneously in the mind; then to combine several successive sounds into a clause or completed idea, which nevertheless is not yet in action. When this is done, then the mind begins to do two things at once; it tabs off the clause just heard and holds it in suspense, while at the same moment it is hearing the next succeeding clause; and this, when fully taken in, is in its turn tabbed off and held in suspense along with the other, waiting for farther light; and so the process goes on until the thought is completed. Aud just before a long idea like the above sentence is fully completed, the mind has a series of clauses, in this instance some six or more, all held in suspense waiting for the solution of their real relation and the action in which they all take part.

All of this, it will be observed, is mental; and it is peculiarly instructive with relation to music, as we will later see. Because music, in place of being, as often stated, a matter of tones, is in reality a *matter of tonal ideas;* just as poetry is not a matter of words, but of what the words are made to say, to suggest, and to call up within the reader.

SUGGESTIONS.

I. How is the mind of a child awakened?
II. Give the psychology of attention.
III. Describe the development of a child's language.
IV. Give the four steps in the use of sound as a mode of expression.
V. When does memory enter into expression?
VI. Why is a habit of accurate hearing so necessary to proper expression?
VII. In what do music and language correspond?

LESSON II.

ANALOGY OF MUSIC TO LANGUAGE.

Music is a most complicated art. Without having within what we may call its "language" (i. e., its vocables, its means of expression), any one single sound or combination of sounds which can be recognized as the name of a thing or action, it nevertheless manages to suggest actions, which begin in a certain mood, go on and complete themselves, to give place to other actions which also lead to their finish; and others after them; and every one of these tonal actions (or lives) which pass before our ears like images in a phantasmagoria, has its own individual character, mood and way of going; and by means of a few pleasing personalities of this sort the symphonist creates a veritable drama, which speaks to us and from out the silence, and the lives go on with their relations, their sorrows or their beauty and strength.

To the musical mind it is a succession of questions to know each of the vocables which make up this strange and eloquent discourse, and to follow these actions as they go on; to recognize the place of each newly entering personage, to watch his growth and his course among the other personalities, which this mysterious story has already introduced. In other words, it is a question of attention, of estimating floating tensions, and of feeling their relation to something which every individual feels within himself.

For it is the curious mission of music to voice the entire repertory of the most inner and confidential moods; those strivings within one's self, those contradictions against fate, those moments of rapture and beautiful hope, which when we indulge them do so much to glorify life and make it what the first man conceived it to be (if the writer of Genesis may be trusted), "the image of God."

Music also, as Hegel very well says, has a vocabulary and powers of quite an opposite nature; being able to put

into tonal discourse all the pessimisms and discouragements of life. The Russians are now doing this great act for all mankind, having been " naturally selected " for this duty and work by an unfortunate fate which has continued in that country from the Middle Ages until now; with the added malevolence of the greater mastery of the forces of Nature proper to the present age. No wonder their music "groaneth and striveth together."

Considered as a language, music has its difficult aspects in this: Out of silence a succession of tones (or chords) are sounded one after another; each is heard but a fraction of time; as a rule, in any great music there will be some three or four impressions within a second of time, while a completed thought will occupy at least sixty seconds and often many times more. Ideas are suspended in music, modulating off into a foreign key, only to be recalled later on and finished up in their own proper key.

Now the problem confronting the composer is to write this music in such a way that the listener, who has never heard it before, will get its beauty and strength the very first time he hears it; and get it so pleasingly that he will welcome the return of the melody first heard, as the return of a valued friend.

The good composer does this; he does it in many degrees. For the simple he speaks the words of the simple and in short successions which they can hear and understand the first time they hear them. For the stronger he has elements of strength, involved development and that kind of beauty which arises out of growth of soul.

Music, of all the varieties of speech, is the one universal language of cultivated mankind. And in music we bring together the nobility, the beauty, the ideality of the sweetest, the strongest and the most deep-seeing of earth. It has a place in human life which no other art has or can have.

SUGGESTIONS.

I. Necessity of attention in music.
II. Mission of music.
III. Difference between music and language.
IV. Why is music the universal language of cultivated mankind?
V. What is the analogy of music to language?

LESSON III.

THE COMPOSITE NATURE OF MUSIC — OF WHAT IT IS MADE UP.

If we examine a piece of large rope, such as they employ for heavy hauling or lifting, we find it to be made up of several smaller "strands" twisted together; and each of these strands, again, is itself made up of smaller strands twisted together; and the more we unravel the rope, the more we find that its very smallest unities (or threads) are still compounded of several still smaller threads twisted together.

It is quite the same with the sewing thread, which the seamstress uses; no matter how fine, it is still composed of two or three strands twisted together; and the very smallest fiber in one of these delicate strands is itself twisted together out of many fibers of cotton, silk or linen.

Something similar prevails in music. No matter whether the strain be light and floating, or heavy, massive and soul-compelling it is always composed of three threads twisted together. These three threads which, when properly twisted (spun, if you like), make up music, are named individually as *Rhythm,* a measured and metrical motion in time, quite after the pattern of meter in verse; *Melody,* that tonal flower which the ears so delight in and the memory so loves to recall as we

whistle it or sing it; and *Harmony*, the backbone of music, the one quality which is expressly strengthened when great music is in question, but which is also the real inner principle of unity in the lightest possible music which can be Rhythm, Melody, Harmony; these make up the trinity of music.

Now rhythm is very imperfectly understood by students generally, and if possible is even more imperfectly explained in the text-books, for which reason a considerable space will presently be given to its nature and method of working. And this we do before proceeding to certain vital questions of musical education, because in spite of the extremely important place which rhythm plays in music, as the primeval organizing principle in an art which by its very nature must be received in consecutive installments; and by no possibility can be presented to the mind in a single glance; or a moment of time, as a picture can and as the general idea of a poem can be, rhythm, nevertheless, is in a way outside of music; for the *music* of the music lies essentially in the tonal movement and relation; that is to say, in the melody and harmony, which rhythm only sets in order and propels into a kind of living motion. Therefore, leaving rhythm for the moment, we go on to mention that melody and harmony are specialities of music; they appeal to special qualities of ear and to educated perceptions and feelings; and these also have to be educated; educated the more carefully the higher we propose the education in music to go.

To the music-lover, music appeals upon three essentially different grounds, each one of them in turn absorbing his attention and awakening within him most intense delight. These three grounds are not, as the student would hasten to suppose, those of rhythm, melody and harmony, already mentioned; but three different attitudes of mind in which the music can be enjoyed, and through which it can move upon us.

These grounds are, first, the *mere Hearing;* the tones, chord and chords fall upon the nerves of hearing and afford

the sense of hearing a peculiarly pleasurable and lasting delight. The reason of this fascination of sensation is to be found in the nature of sound, *tone* out of which music is made; and out of which nothing else is made. To the ear tone is like a crystal of sound, a sound whose vibrations are so perfectly organized in unity that the tone immediately appeals to a delicate sense of hearing as the most fascinating object of its attention.

It is the same thing with the compound sounds which make up what we call chords; each of these has to the ear its own taste; its own distinct flavor, some highly pleasurable and satisfying; and some very dissonant and appealing — urgent with concealed contradictions, which are just as much musical as the most satisfying chords of repose. For music aims to depict the very life of the soul itself; into which, as some one said, "some rain must fall," some trouble come; difficult questions be worked out. The perception of these different flavors of chords is in and, of itself a pleasure to the ear, the more when it is experienced in hearing them.

The second ground of appeal in music is that to the *Musical Mind;* the perception that this short succession of tones makes up a clause in a sentence of melody; that this succession of chords completes a strong appeal, or satisfies an appeal previously registered. This part of the enjoyment of music, it will be seen, is quite of the same nature as that of grouping words into clauses and clauses into sentences; it is a matter of retained impressions and groupings, each waiting for its final place in the scheme of the musical canto then being heard.

Then third, there is the appeal to the *Deep Emotions of the Human Soul.* In all good music, over and above the vibration incidents within its successive klangs, over and above the purely musical relations of subject and predicate, of symmetry, unity and variety, of a purely musical character, there is an added element: Something awakens within the soul of the listener, which is not literally to be found in the

vibrations or in their grammatical relations. Whitman describes it as "that which awakens within you when you are reminded by the instruments."

It is the old story of language: First words, names; then sense; and then something spoken to a waiting soul. And it all stems back to the ear and the purely mechanical hearing, because this is its beginning and source. Without the ear, to that man, no music.

Moreover, the three attitudes of musical hearing rise one above the other, in logical order. Even the crudest hearer of music feels this. Whatever his enjoyment of tone, his own active appreciation of a tune, which he can remember and to some extent sing or whistle, is his higher satisfaction. And no matter how crude the melody, or how shallow, in such a hearer it often touches some chord of feeling which is not to be definitely discovered in the music. All popular songs have this element within them. And so subtle is this quality of folk-appeal that there is no composer, no musical editor, no publisher, who can examine a score of manuscripts and pick out with any kind of certainty or assurance the particular one which will make this appeal to the world. If a publisher had a gift like this, it would be better than dreaming the winning number in a lottery. He would have a sure thing.

Therefore we are now ready to define what we mean, or ought to mean, by Education in Music: It is to know the words of the music, the forms of music, to hear its connections and dependencies, and finally to take it into the very heart itself, as a beautiful message from the ideal. And by how much we stop short of this end, we stop short of being educated in music.

SUGGESTIONS.

I. What are the three necessary components of all music?
II. Which of the two is a universal quality of nature?
III. Which appears in other arts beside music?

IV. Which is peculiar to music alone.
V. In what three ways does music appeal to the music lover?
VI. Why does tone appeal to the ear?
VII. Why does melody appeal to the ear?
VIII. Why does music make an emotional appeal?
IX. Define an education in music.

LESSON IV.

WHAT IT IS TO BE EDUCATED IN MUSIC.

(*a*) *The Musical Ear.*

The first thing which happens in our contact with music is *to hear it.* Music enters the soul by way of the ear, and by no other way. The musician who comforts himself, or improves his ideas, by running over pages of written music with his eye, while no tone sounds for his ears, hears the music within himself; just as when we read a letter from a friend we hear within ourself the voice of that friend speaking the words. The composer heard this music within himself first of all, and that was the reason why he wrote it down; it seemed to him beautiful and something worth while. But music does not sound within the mind of any man, not so much as a single strain of melody, who has not heard that melody somewhere before; heard many other melodies and acquired thereby what the Germans call *musical Phantasie,* tonal imagination.

But first a few words of the ear itself. I do not quite agree with the learned Philadelphia musical scientist, Dr. Richard Zeckwer, who, following Koehler (the French acoustician), declares that the ear is a much less perfect instrument than the eye. Possibly it is; certainly much less universally educated and cultivated. But the ear is a wonderful thing. In the inner ear there is a little spiral body like the shell of a garden snail, less than three quarters of

an inch in length, which contains a carpet of filaments of the auditory nerve, their ends floating in liquid, running up the spiral like the keys of a keyboard.

The vibrations of the air impinge upon the drum of the ear, set in motion the three auditory bones, the hammer, the mallet and the anvil (called from their shapes) and the last of these is fast to this little enclosed chamber of hearing, the *Cochlea* of the ear. The vibrations thus impinging upon the nerve-ends here floating fall upon those filaments adapted to take up vibrations of the particular sound, higher or lower, along the spiral according to the pitch of the sound.

Every tone of melody you hear, every chord of music, every gross sound of nature, reports itself by agitating these floating nerve-ends. And with what clearness do they report in the cases we have learned to know! Think of the words, of the thousand and one sounds of daily life, whose source you understand the moment you experience the brain consciousness of sound.

It was no doubt at first a wonder that so elaborate an apparatus for hearing music should have become developed so long before there was any music to hear. But this is no more wonderful than that sheep should have lived long before the demand for the misnamed "catgut" had arisen (for the amiable sheep is the source of the singing string of the fiddle, big and little). But when we stop to think of it, we remember that our land, as Caliban points out, "is full of noises"; and noises are but conglomerations of tones, so confused that we cannot hear the tones, but only the noise of the intermingling. Also, every conventional intonation of human speech, the inflection which without the word implies a command, a question, a caress—each one of these consists of a selection of some vanishing tone-suggestion which we hear in its meaning but do not recognize as tonal.

When a chord is heard it sets in motion a family of these nerve-ends; and when a quality is perceived, it is due to a selection of nerve-ends which the tone-elements affect

automatically. And how much is this kind of pleasure enlarged as the variety of musical tones has increased! In fact, the highest form of pure music we have, that of the orchestra, turns very much upon employing contrasting colors and rich blendings of tones, for enhancing the idea itself and satisfying this Sybaritic pleasure in gratification of ear.

Ear-pleasure, pure mechanical satisfaction in hearing, is the foundation of musical enjoyment. And to bring this capacity to its limit of refinement involves a long-continued experience, vastly beyond anything which as yet is provided for any but a very small selection of fortunately situated children. And I do not go so far as to say that a cultivated pleasure (or capacity of pleasure) of this kind, may not be of itself a sufficient reward for long years of study and experience. "Sufficient," perhaps; but not the greatest. Our minds are so constituted that as soon as we conceive a greater, we know that we ought to prefer that.

(*b*) *Of the Musical Mind.*

The normal attitude of the mind of man in regard to the multitudinous impressions of sound and sight, which beset him during his waking hours, is much like that of the city dweller in his relation to his own outer life. His pathway is crossed in every direction by contradictory currents of activity, amid which the bystander thinks it a wonder that he comes safely through at all. The secret of his success is easy; he minds his own business. That is to say, he takes notice of those impressions only which appear likely to help or hinder him. The others vanish like the shadows of clouds which float across his path, mostly unseen.

So it is with the mind in music. It has to learn its business, and by an apprenticeship which is by no means short or easy.

The central problem of educating the musical mind consists in getting safely across that *pons asinorum* in music

thinking, which our text-books as yet almost wholly ignore, even if they have found it out. The principle, namely, is this:

While the pianist, and to a great extent all instrumentalists, read their music by the letter-names and play it accordingly, the music itself does not lie in the slightest degree within the pitch-status of the tones (which the letter-names particularly give us); but in something very different, namely, in the rhythms, melodies and harmonies, which are Key relations, wholly independent of the absolute pitch, and so of the letter-names. (Note in passing, that the rhythm bases itself in a rhythmic tonality, just as truly as the melody and harmony do. Because every rhythm in a movement defines itself against its own proper background of rhythmic key—*i. e.,* of so many pulses in a measure, such a measure form, and so on; and without this background in the mind of the music reader, the rhythm itself fails to define its proper motion and feeling.)

When, e. g., the children in the second and third years of the primary grades, having learned their songs by ear, and therefore in musical feeling, are also able to think up for themselves the proper sal-fa syllables for the melodies, they have (without knowing it) successfully crossed this bridge, from the *letter* names, which stand for absolute pitch, to the *musical* names, which stand for musical relations, relations in key. Because the musical value of the melody is exclusively (practically) in the key relationships and those of rhythm; a melody being quite the same in musical satisfaction, whether sung at a higher or lower pitch; save only as the higher status implies brilliancy and the lower gravity; or as these extremes affect vocal convenience in singing. The *Melody* is wholly a matter of relation and *not in the slightest a matter of absolute pitch.*

At this point it is worth while to point out the fallacy of some proposed ear-training, which aims at acquiring the sense

of absolute pitch; to become like many highly gifted musical minds, which remember absolute pitch with surprising accuracy. The gift is an evidence of a highly sensitive ear, and so of value; but the musical qualities of the tones lie in their key relationship and not in their pitch-status. Therefore, the thing to aim at is this of the exact hearings of complicated sounds — i. e., chords, and to feel the added something which any phrase gets, any tone or any chord, from the connection in which you hear it — i. e., from its key relationship.

This is the secret of the stimulating effect of those modern ways with beginners, which introduce melodies at the very start, and have them played in several keys, while as yet the child knows very little of the keyboard or of fingering. Whenever a child learns to feel the keyboard as a gathering ground of melody, and can find any one, two or three different melodies upon it, from several starting points (in several different keys) it gives him a start for his playing, which the child moored to the venerable five-finger buoy in the key of "C," does not get for a year or more if ever.

So far as melody and rhythm are concerned this finding out equivalents by instinct, or by blind feeling after them, answers sufficiently well at first; later, of course, it must become more intelligent and masterful.

Unfortunately this key-beginning which the primary children have, whenever they can also think their melodies in sol-fa, goes no farther. Or if farther, only with vocal pupils. The instrumentalist tends to hold himself down more and more to the strict "letter of the law," as the old writer has it. He plays what he sees; and he hears what he plays, sometimes; and sometimes what he meant to play.

There is one part of music which students never learn unless they are specifically made to do so; namely, harmony. This study is postponed to entirely too late stages in the progress; and it has been loaded down with crude apparatus of what they misname "semitones," and other technicalities,

which make it a bugbear, in place of a very simple matter of constructing chords by placing thirds one above another. Many teachers do not know that the tones of the scale are merely the collected chord-tracks of the key; and that every tone in the scale is of a definite status for the sake of its harmonic relation, and not at all for any pedagogic scheme of steps and half-steps.

Chords in harmony are of three tones, four, and five—all made up of superimposed thirds. In fact a complete chord-track can be made by simply writing the sol-fa syllables in third skips — i. e., omitting each alternate syllable, as thus:

Do—Mi—Soh—Ti—Re—Fa—La—Do—Mi—Soh, etc.

Any three consecutive tones above, in any key, make up the three-toned chord of that tone; and four of them, the four-toned chord of the tone taken as start; and any five, its five-toned chord.

Now these chords, even when we do not go outside the limit of the major scale, are of very different acoustical qualities. For example such chords as those of Do—Mi—Soh, Fa—La—Da, Soh—Ti—Re, are precisely equal acoustically, and perfectly harmonious; all their tones being vibration-multiples of the lower tone which is the real root of the chord. Again such chords as Re—Fa—La, Mi—Soh—Ti, and La—Do—Mi are acoustically equal; all a little "sour," in consequence of acoustical contradictions within themselves.

Again, of all the possible four-toned chords there is but one which is truly harmonious, namely, Soh—Ti—Re—Fa, the dominant seventh of the key. The others are of various degrees of appeal, according to the vibration contradictions within them, Such as Do—Mi—Soh—Ti, where the Ti is a very strongly dissonant element, Re — Fa — La — Do, and so on.

Now since these various combined tones (for a chord is a complex tone, heard in a single taste, like a single tone, *only just that much more so)* have each their own characteristic taste to the ear; and since these characteristic tastes are largely employed in music for seasoning and flavor, it is obviously necessary to train the musical mind — i. e., to train the attention and the memory, to hear these qualities in the chord. And as the child has always for himself to acquire this musical experience, and can no more help himself to the experience than the paralytic man by the Pool of Siloam could put himself into the water at the proper moment, it is for the education to do this for him. And up to this point we are speaking merely of learning words in music; names, actions. We are not speaking of ideas.

The next step in training the mind lies in learning to hear those added qualities which the mind finds in the klang, by reason of its connection and dependence; in other words, by reason of its key relationship. It is impossible here to delay to develop this idea, except to point the reader to the distinct difference in musical feeling which a chord of Do has from a chord of Fa, for example: The chord of Do is reposeful, makes a satisfactory ending—indeed, an obligatory ending; yet the chord of Fa, which is acoustically precisely equal to it, from a musical standpoint, has an entirely different feeling, and by no possibility can be made an ending, except through the stupifying process of a repetition for so long a time that the ear has lost its sense of connection.

Similar considerations appertain to all other scale relations and chord relations, as well as to those of dissonance; meaning here the four melodic dissonances, the suspension, the arpeggiatura, the passing tone and the "changing" tones. Each one brings with it an appeal, which is a musical effect but which is felt in its entirety by musical minds only; by minds which have an inherited musical sense, or which have acquired it by training.

Moreover, this definite training needs to be continued through the varied subtleties of the minor mode; and beyond, to all the usual modulations, such as into the dominant, sub-dominant, relative minor or major, tonic minor or major; in short, to cover the entire commonplaces of musical discourse. Having done which, the student is then in position to begin to understand and enjoy music in a musical way; and to grow into appreciation of those finer touches which belong to genius and touch the deeper relations of art.

(c) Music as the Image of Man Himself.

But this is not the be-all and end-all of music. There is yet a higher step. Whenever any music is adequately heard, in a sympathetic mood, the listener gets something much beyond the pleasure of ear in sweet or strong harmonies; beyond the connections and dependencies of the music, as music. The music goes deeper, and appeals to the inner consciousness as a *Voice*; an expression of human mood; of joy, of sorrow, of contradiction—a mood which has controlled the composer so that in the moment of composing all his ideas seemed permeated by this one phase of the problems of life. At the moment when the music was conceived, this *was Life.*

Now many sensitive people derive this kind of satisfaction from music without definite preparation, simply through their own inherent sensitiveness to tone and tonal effects; somehow the coherence of this discourse, the life-like movement of this wonderful monologue of tones, controls them, carries them on, until they hardly know whether they be still in the body. But even these would enjoy more with a more adequate and purely musical training behind it; and it is necessarily true that the best of these naturally gifted hearers miss points here and there for lack of a trained musical mind, since music, when it is great, is an intensely logical, coherent life-story.

This grade of musical enjoyment is itself a legitimate subject of education. Not so much in the case of the specially gifted to increase their tonal sensitiveness, but mainly in order to form a true attitude of listening; this art of becoming absorbed in listening, as the great waves of symphony or opera roll over and through us. There is a listening *attitude* (mind-state) of attending to music which is itself an art; and this, again, our so-called education does nothing to develop or train. On the contrary, the customs of society tend to discourage such a talent, even where it already exists, by abusing music and employing it as one of many foolish noises, less objectional than some; suitable to cover up the rattle of dishes and cutlery, and to afford a covert for what they call "conversation" at evening gatherings. Even the church does not disdain to profane music by using it while routine service acts are in progress.

The lack of training this part of the musical faculties is the main reason why amid so much alleged "music-study" we have so little augmentation of the number of sincere hearers of musical art; so little appetite for listening to great artists. We live in an irreverent age, when recognition of superiority comes hard; and this leaves our great composers with no halo to speak of, and our lesser composers without an audience for even their one talent, of which they are so anxious to give us an account.

The study processes hereinafter to be outlined all have in view these three stages of musical growth. It is first to hear what actually sounds; then to hear the things which the connection and dependence add to those which actually sound; and finally to rise to these greater and often wonderful things, which Walt Whitman means as those "which awaken within you when you are reminded by the instruments."

And the whole is based on the musical ear and the musical mind.

SUGGESTIONS.

(*a*) I. Describe the ear.
II. Tell how it may be trained to appreciate music.
(*b*) I. Give the reason for training the mind to recognize key relationships.
II. The importance of an early understanding of harmony.
III. Describe the building of chords by superimposing thirds.
IV. The necessity of teaching the child the quality of the various chords.
V. Pupils must be taught to recognize the connections and dependencies of the various chords in the various modes.
(*c*) I. What is the highest expression of music?
II. Why is music a logical, coherent life story?
III. What is the listening attitude or state of mind?
IV. What are the three stages of musical growth?

LESSON V.

OF RHYTHM IN MUSIC, AND HOW TO STUDY IT.

All music, and all pseudo-music (save only free recitative and bravour cadenzas), is rhythmic from start to finish. That is to say it is planned with uniform time-pulsations, periodic accents, occurring once in 2-pulses, 3-pulses or 4-pulses; and with pulse groups of the above dimensions, but with the accent standing in any one of the possible positions within the pulse-group. For example, in a 2-pulse effect the accent may stand as first or as second pulse, and the counting will be accordingly; in numbers, 1—2 or 2—1, 1 always being the accent. So also in the 3-pulse effects, the counting may be 1—2—3 or 2—3—1, or 3—1—2, 1 being the accent. And so on in the other cases; and in the compound

measures, which are the very same as above, but with compound units, each unit being a triplet. So exact is the composer in his meter, that his last measure always stands with precisely the pulse-value which will make a full measure by adding to it the pulse-value preceding the first bar. Not only so, but all his phrases, sections and periods tend to end at the precise point where an exact meter has been completed. That is to say, when he begins a 3-pulse effect as 3—1—2, all his divisions will end with a 2; and all begin with a 3; and so on of all other choices of what musicians call the "measure-form."

Now it takes three things to make a rhythm, which in passing may be defined as "a measured flow in time."

(1). A persistent motion (in time-pulses.)

(2). Periodicity. (Coming around to the same idea.)

(3). Accent, whereby we find our place in the "time."

Musical rhythm differs extremely from that of verse, in several particulars: Principally in being so much richer. Whereas verse is confined to 2-pulse and 3-pulse effects, in their possible varieties, music adds yet another form, that of 4-pulses, which at once leads to four additional possibilities of musical meter. And these ground forms are again rather more than doubled by working them in the compound forms, in which each pulse is a triplet and all the values are based upon ratios of 3, or of 3 and 2 combined.

Moreover, in poetry such a thing as a half-pulse motion occurs only in light and humorous verse; whereas in music it is very much used, and so far from tending to lightness and humoristic quality, it does this only when very little used; but when a "motion" is once established in any kind of fractional pulse it is likely to intensify a very serious idea.

Moreover, in music the fractional division of pulse-times is carried down to thirds, quarters, sixths, eighths, twelfths, and so on, to points which are totally impossible, inconceivable even, in verse.

Add to this the very important fact that music, by means of this wealth of mathematical possibilities, is able to establish clearly individual rhythms, belonging to the idea, as such; rhythms which at once give the idea an aspect original and personal, such as no purely metrical idea has or can have in verse; and such an original and personal idea-rhythm is made the basis of repetition and of characterization and frequently of mood; thus we see that in music rhythm cuts a figure which it cuts nowhere else.

Still more, the musical idea, more and more in proportion to its significance and strength, tends to require a particular rate of speed; the pulsations tend to become more nearly exact time-values, whereby the mood of the music is very much promoted. And this again marks a line of superiority in music, from a prosodical standpoint, over anything possible in poetry.

Moreover the rate of speed appeals to the listener from a physiological standpoint; it sounds to him fast or slow according as its pulse-times are slower or faster than his own; and he measures its pulse normality by this purely relative and personal relation to his own metronome, which has been going on within his thorax from his first moment in life; and will go on while life lasts. Now in poetry there is a little of this question of rate of speed, but nothing in any degree approaching this in music.

Rhythm is much more deeply permeating in music than anywhere else in art. It used to be supposed that between the fast and slow movements of a sonata, for instance, no physical basis of unity existed whatever; but only an ideal unity. While artists felt that it would generally be inartistic to take out of one sonata or symphony (of Beethoven, for instance), a slow movement, if even in a congenial key, and play it in another symphony or sonata, in place of the one originally placed there, they still did not see that such a thing as a unity between unlike movements could not possibly exist without some actual physical cause or source. It

was perhaps the present writer, as long ago as about 1874, who first pointed out this basis of unity between different movements, namely, as being in a uniform rate of pulsation.

In Beethoven's Sonata Pathetique, for instance, there is a *grave* introduction, in 4-4, in which the real pulse is represented by an 8th note at about 60 per minute; in the fast movement, this rate is represented by the whole note, the movement being in 2-2. In the slow movement, *adagio* 2-4, the unit is again the 8th at about 60; the finale only fails to measure, although I am inclined to think that in Beethoven's time they played this in the same ratio, taking the half note at 60; at present this rate would be thought too slow, while the whole note is plainly too fast. We are not now content to play so trivial a composition as this rondo in so leisurely a rate of speed. It seems too easy. This is where a hundred years has brought us.

I once brought up this question with that strong director of orchestra, Mr. Emil Paur, and he said that he generally followed the same idea; that very few orchestral conductors seemed to think of it, but to him it seemed the correct relation and promotive of a kind of cumulative satisfaction, based upon having an underlying unit of motion, even between movements apparently so dissimilar. It is not conceivable that Beethoven felt the consecutive movements in a sonata or symphony as anything else than as cantos in a continued life-story.

Thus the rhythms of music lie in a kind of superimposed series of strata. At bottom a pulsation speed, a pulse group, determined by the accent, groups of measures, for sections, periods, etc. (the meter, properly so called); and above these the real personal rhythm of the idea; its own characteristic movement, in front of this underlying background of pulse, measure, and measure-form; just as the astronomer's "spider lines" enable him to divide his field of vision, and measure apparent distances between different stars and planets.

In beginning the study of a new piece, it is safer to take up the rhythm first, while the melodic and harmonic part are only generally conceived; because rhythm is essentially a question of number, and a poor timist fails of musical effect at the very start. Hence observe carefully the following directions:

Look first for the time-signature; the two figures next after the sharps or flats of the key-signature. The upper gives you the pulse unit group; the lower the unit note, by which all others are valued.

Look carefully at the rate indicated by the tempo direction, such as allegro for fast, and so on. Because the rate of speed has a great deal to do with mood, and the time of the music feels differently to a player at one speed or another; and if you begin with a wrong idea, you keep on with it, which hinders your falling into the mood of the music.

Find the notes which speak at pulse points, and play them with the measure accent, until you feel the rate of speed and have the pulse points to steer for.

Next try and discover whether you have any persistent motion smaller than pulses, and if so pick out that part and play it in its proper time.

Then study the melody and find its individual rhythm, and when found play it in its own proper and perfect time, at the speed intended; because the melody will not have the same character when played too slow or too fast; i. e., there is a rather narrow margin of variation in rate of speed, outside of which the music bases its mood.

Study carefully the rhythmic figuration of the accompaniment, especially when it differs much from that of the melody.

Finally get all these elements together, so that your rhythm has its pulsations uniformly occurring, its accents where they belong, the time-values properly apportioned, and the whole thing moving in that floating effect which good rhythm has.

In case of doubt as to the time-values or times of different voices which play together, make a diagram, by drawing a line and dividing it into pulse-lengths, with the bars where they belong. Mark the count-numbers at the beginning of each pulse. Then place the notes of each voice in consecutive order, each note placed above or below the line (according to the hand which is to play it), each note standing at the beginning of its time, as spaced upon the line. By this means you will find very complicated rhythm will become clear to the sense of number.

SUGGESTIONS.

I. Describe the physical form of musical rhythm.
II. Give a definition of musical rhythm.
III. What are the three requisites of musical rhythm?
IV. What is the difference between musical and poetic rhythm
V. For what physiological reason does the rate of speed appeal to the individual?
VI. Instructions for studying a new piece.

LESSON VI.

HOW TO STUDY THE TONAL PART OF THE MUSIC.

The *music* of the Music lies in the tonal part; that is to say in the melody and the harmony; both these being vitalized and largely specialized in mood by means of rhythm, acting somewhat independently in melody and harmony respectively. In other words, the melody and harmony are rhythmatized (organized rhythmically) upon a co-operative basis. As a rule the melody has its own individual rhythm; and the accompaniment puts under that rhythm the more impersonal elements of pulsation and measure.

What is known as "The Four-Voice Movement" is an idea which underlies very much of our music even where it is only occasionally brought to the front. By four-voice movement, is meant a co-operative series of four more-or-less complete melodic ideas going on together, making chords incidentally, as it were; such a combination of musical ideas as four singers could completely produce. Possibly the three-voice idea is even more common, since a three-voice movement, when sufficiently well done, leaves each of the melodies plenty of room, and at the same time the three voices have tones enough to fully define the chords; whereas in a two-voice movement the harmony is implied, only; interpreted according to the mode and the connection.

Opposed to the three-voice or four-voice idea is a form which occupies a very large space indeed in popular music and is not unknown in the highest walks of art; namely, the one-voice movement with accompaniments. In other words, one principal and only melody, supported by chords and basses, which may or may not be "figured" (organized) rhythmically, independently of the melody. Many of the Chopin nocturnes, the Mendelssohn Songs without Words, and the like illustrate this type of music.

Far beyond either of these ideas, in complexity, stands what is sometimes called the "Thematic," meaning a method of composition in which in place of a flowing melody, carried along in some one voice (more often in the soprano) with an accompaniment of rhythmatized harmony, the music consists of a free treatment of a very few short and striking melodic germs, known as "motives." In developing a motive the composer handles it freely as to its melodic distances and its supporting chords, working it now in one chord and now in another, but always preserving unchanged its individual rhythm. The motive passes about from one voice to another, from soprano to alto, tenor or bass; although no care at all is taken to carry four voices all the time, or even three of them. Simply he improvises upon his leading idea, the mel-

ody appearing now here, now there in a great variety of moods and colors, but always in the same rhythm. The leading motive is associated with other lesser motives which relieve it and contrast with it.

From the description thus suggested, it follows easily that thematic music is more specifically musical, and appeals to more completely developed musical qualities, for which reason it occurs in simple music, if at all, only in extremely simple forms. But in all great movements of a dramatic character, where a leading mood is worked out with incisive imagination, and where contrasted moods are worked out in the same connection, the thematic style is the general type—especially if the movement is quick. When the movement is slow, the lyric type more generally rules.

But whether the movement in hand be thematic or lyric the mode of study is not different. You always have three things to look after: The rhythm, the melody and the harmony. And in thematic work the melody is as likely to appear in the bass as anywhere. Therefore, the first thing to do in taking up a movement for its first study is to divide it into its cantos. If you look along through it, whether playing the melody or reading silently with the eye, you will find places where a distinctly new idea seems to begin. Often when you play it you will discover that the idea begins earlier than your eye saw it, but between playing and looking you are to find how many different melodies the movement contains and where each begins.

Next to this, you find where the melodies end; because between the melodies, especially in thematic music, and often in lyric, connecting matter comes in, which is thematic but less important or less definitely organized in key.

When you have found where, for instance, the first musical idea completes itself, at a point 8, 10, 12, 16, 20, or even 32 measures from the precise measure point where it begins, then you are ready to devote yourself to that part If it is composed thematically, you trace out the melody

(motive) in all the places where it occurs; you observe how it is harmonized each time; then you trace out the chord-succession; also the key-succession, if it chances to modulate for a cadence half way, or at some other place. And when you have found out these things, then one of the next points to find out is whereabouts in this division is the point *of greatest intensity.*

In all music there is perhaps nowhere such a thing as two tones in immediate connection which are of absolutely equal intensity. They are always tapering off, or working up towards a climax. In every phrase there is one point of greatest intensity in that phrase; the phrase itself as a whole has its own general idea of intensity; the next phrase may have more or it may have less. It is for you to find which.

When you take up the next following stanza (or period) the same processes have to be carried on; with the added inquiry whether this new period is on the whole of greater intensity or less than the preceding. There are a few general principles which one is more expert for knowing. For instance:

A thematic period is naturally more excited than a lyric period. A sustained, flowing melody is a point of comparative repose. The singer whose pulses are bounding with emotion is able with great difficulty if at all to settle down to a sustained and flowing melody.

The principal melody of the movement affords the emotional key to that movement. It stands for a mood. It is for you to find that mood and reproduce it. The relieving melodies stand for relief or contrast, and it is for you to find out which and how much.

In a highly dramatic movement all the intense moments require a slight rubato. That is you dwell very slightly indeed upon the one tone or chord which marks the climax; dwell upon it just enough to permit the hearer to realize it, but not enough to delay the time. You do really rob the

tones before it of a trifle of their own proper time in the rush upwards towards the climax. But when you do it so clumsily that the listener hears the time robbed, you are like the hold-up man who gets caught—ill-advised in your professional enthusiasm.

All unexpected refinements in the harmony have to be brought out either by a trifle of extra emphasis, or by an extremely slight rubato. Otherwise the unexpected harmony sounds like a mistake. All dissonances upon the beat require extra force, because a dissonance occurs upon the beat only as a sign of excitement or greater tension.

And, finally, there is one very important point of difference between the amateur and the artist. The amateur plays the easy parts of a movement faster and the difficult ones slower than the proper movement. The artist does precisely the reverse; because the easy parts are the moments of repose, while the difficult parts are moments of climax, when things are sailing freely before the breeze of underlying emotion. All this might be classed under one head as "Beginning to Play with Expression."

Well-written music is completely written in two respects, or (holding fast to our rhythm, harmony and melody), it is completely written in three respects: The time-relations, the tone-relations both of melody and harmony—all these are left entirely clear and certain to any one who carefully reads the notes. In two respects only is the music left incomplete. The rate of speed is made certain only where metronome rates are given; and the relative intensity of melodies, phrases, rhythms and so on — all this part of the music is left to the player, governed by his musical feeling and intelligence. Therefore these are the points you have to study, to feel-out after them.

What are called "marks of expression" are simply suggestions; in the case of great classical works they are often the work of editors and not of the composer, and therefore opinions merely. Yet sometimes composers are bettered by

changing their marks. For instance in Brahms' variations upon a theme by Handel, the 19th variation is a "Sicilian" in 12-8, which Brahms has marked *"leggerio e vivace"* (light and lively); whereas Godowsky always plays it more like an *Allegretto quasi Andantino,* at about the rate of 88 for dotted quarters. It is a distinct improvement.

On the other hand it is told of Brahms himself, that when he was beginning to play the Schumann Quintet with the Joachim string quartet at the dedication of the Schumann monument at Bonn, he opened the work, which Schumann marked *"pp,"* rather louder than forte — which my friend, the late Dr. William Mason, thought by no means an improvement. Thus doctors differ.

The great principle to remember and master is that the expression (the fluctuating emotional tension) lies in the music itself; and it is for the intelligent player to find it and feel it and later on to make his listeners feel it in their turn.

Thus to properly study the tonal part of the music is to master its various threads of harmony and melody, and to learn to feel the moods which they signify; and to feel the points of greater or less tension and reproduce them in the playing. Moreover it is to do these things in the early study, because when you begin with a faulty idea of melody you are likely to retain that faulty conception indefinitely, and permanently fail of arriving at its real and inner spirit.

And, finally, it is to be remembered that the time to begin playing with expression, in a prolonged musical education, is the very first moment when the player has anything to express. The very first melody played must be given not only its tones and times, but still more its accents and mood and varying intensity, as far as it has any; and if it is alive it certainly has some. (There is, of course, a deeper question, whether it is worth while for pupils ever to practise music which has nothing in it. Considering that the heart in music is as indispensable as in any other living creature, it

is a question whether it is worth while to imagine that we are "educating" somebody, by exercising them upon mere manikins of melody.)

Expression has to be taught. How to find it, where to look for it; how to reproduce it in the playing, and so on; especially to learn to estimate relative intensities not only within the same idea, as in a phrase, section or period, but as between successive ideas; it all has to be grown into from the very first experience, according to the capacity of the student and the quality of his music.

SUGGESTIONS.

I. What is a four-voice movement?
II. What is a one-voice movement with accompaniment?
III. What is a thematic movement?
IV. In studying any movement what three things should be given attention?
V. What point is next in importance?
VI. In what three respects is all well written music complete?
VII. In what two respects is all well written music incomplete?
VIII. When is the proper time to begin playing with expression?

LESSON VII.

HOW TO MEMORIZE MUSIC.

It is the mind which remembers; therefore the first step towards remembering a piece of music is to put the mind on it. In spite of the fact that all memory is practically of the mind, there are great differences in the completeness and quality of the remembering, according to the selection of points upon which the mind has fastened to remember. To memorize, therefore, is a question of close attention, an ef-

fort to retain, and as many successive days in memorizing the thing as are necessary in order to make it stick fast in memory. No matter how difficult, or how long the thing may be, how complicated; or how inexperienced the retentive faculties may be, if you stick to it long enough there comes a time when the thing is fast.

Moreover, the effort to learn by memory a long movement in music is simply a question of completely learning the short movements of which the long movement is composed. It is to learn each separate melody or division thoroughly and to keep on learning it over and over until it sticks; and then of making similarly sure of the order in which the separate ideas or parts stand in the whole movement. If you keep on persistently enough, you will have it everlastingly in memory.

Yet even such a memory may fail after a time; a cog breaks here or there; some cell (if memory is recorded in cells, as most likely it is) was not established quite so firmly as the others, and it breaks down, and leaves you with a missing link. The remedy is plain; you put in that link once more, and weld it securely to the chain of ideas in which it forms a part, and then you have again the whole chain clear, complete and perfect.

More. The persistence of these memory cells and the impressions which they contain is one of the most wonderful things in the world. Something which you have totally forgotten, as you suppose, and are unable to recall it or any part of it, beyond the fact that there was such a memory, comes back to you complete and fresh under an increased circulation of blood in that part of the brain, as in delirium, or fever. In this way you recall things supposedly forgotten for forty years.

This is the ground of insisting upon the student memorizing at least all his important music; because when it is really once imbedded in the mind, it is likely to remain there a long time, and the individual has something to play. But

there is another advantage in thus imbedding the music in memory: it seems to carry on a subconscious process of education, without your knowing it; whereby when the mind has once accumulated such abundant materials for musical thought as almost any mind accumulates for daily-life-thought, one thing seems to react upon another and the whole mind becomes more musical; everything comes out clearer and the playing, when it represents such a mind, takes on refined musical qualities such as by no possibility can be put there by the teacher, so long as the mind itself is lacking in these finer discriminations, resulting from persistently perceiving, attending to and recording the niceties of great music.

There are several ways of memorizing music. The poorest of all is what may be called that of *"unconscious absorption,"* the kind of memory you have when after myriads of repetitions you discover that you can play the passage without notes—provided no accident befalls you; but when something distracts your attention you have to begin again at the very beginning: as if you had stumbled upon a stair in the fourth flight up and could not get right except by beginning over again at the very bottom. It is a foolish memory; a hen or a peacock might have it, and then forget to go to roost.

An *ear-memory* is one in which the ear seems to hear the music clear through, as you think of it. You do not remember how it looks on paper, nor what piano keys you play it upon; you are conscious of the music merely. This memory when perfect is the best of all, but it cannot be perfect except in minds thoroughly educated in music, whereby all the finest particulars of the music are as perfectly understood as the larger and more salient ones. It is the kind of memory Mozart had, when he wrote down from hearing the Allegri *Miserere* in the Sistine Chapel; but Mozart had with it the finest possible kind of knowledge of every smallest particular in the music.

Finger-memory is that kind which many pianists have, and upon which all pianists rely more or less to carry them across moments when the attention is called off by a noise in the audience room, a seat slamming down, or what not. It is a good accessory, and you gain it by minding your fingering and learning the hand-routine as perfectly as you do your music.

Eye-memory is that kind in which the player has a photograph of the printed music in his mind. Some have this so perfectly that they can turn along the pages in their mind and find what any one voice is doing in a particular place, without referring to the notes. It is a very wonderful memory and very useful; but a special gift, appertaining to superior mental qualities, and practise. This kind of memory permits a student to memorize a long and complicated sonata while riding upon the train; she can even work out the fingering in her mind, and then work it out at the keyboard, upon reaching a piano, without having to refer to the notes.

Mind-memory, strictly speaking, is that kind of memory in which you actually know all parts of the music, the melodies, how each melody is harmonized at each repetition, what passage matter connects here and there, and what order the ideas take; also the proper tempo and mood. It is therefore the sum of all other memories, taking on a predominant color of the ear or of the eye, according to the bent of the individual mind, but containing the whole contents and particulars of the movements remembered. Many great pianists have this kind of memory. Godowsky has it in a remarkable degree.

Necessarily, since the ear is the arbiter of the musical quality of the playing, all memory has to take the form of ear-memory, when it expects to result in musical playing. Even where the eye-memory has been the form in which the mind has first remembered a movement or idea, as it is played over and over, during long successions of performances,

the memory gradually changes, and the ear becomes the active agency in recalling the piece. We remember that *it sounds* so and so. And often the eye-memory exists along with it for a time; but gradually fades out, as one tries to correct his readings by comparing editions, in which the same idea looks differently upon paper.

The importance of memory cannot be over-stated; nor the importance of keeping all the good things you have once learned. It is like getting rich; if you do not save, you never advance in wealth. You may make ever so much money, but if it slips away over night, as the study of most music students does, you are always "going to be" rich and never are.

And as to the relative cost in time, where everything studied is also memorized and retained, Leschetizky well says that however poor the memory, if you rub it in times enough, it will eventually stick; and if you are so poor a student that you cannot do this with more than a page a day, nevertheless at the end of a year you should have at least 200 pages of music, which, with the repetitions such as all sustained movements involve, will give you at least 350 pages of sheet music well stored in your head; which is ever so much more than a non-memorizing student will be able to play in the same time, or at the end of the same time.

To go about memorizing you do not follow what Mark Twain calls the German rule for carving a chicken, "to use a club and avoid the joints"; you proceed more like an anatomist, who separates the parts at the joints; investigates each member in detail, its bone, its muscle, its nerves, its vessels, and its covering; ultimately bringing all together (mentally) under its proper skin and clothing.

In other words you separate a movement into its constituent paragraphs or periods; periods into sections, phrases and motives; and you study the rhythm in its detail and in its generalities.

Of any passage perfectly remembered you should be able to do the following without difficulty:

(1). To play the melody by itself.

(2). To play the harmony by itself.

(3). To play the rhythm by itself (i. e., to play the rhythm upon a single tone for each hand repeated).

(4). To play the melody and the bass, without the intervening parts.

(5). To play the accompaniment complete, without the melody.

(6). To play the melody with whatever parts of the accompaniment the right hand has to play.

(7). Finally to play the whole thing together.

You begin study with the last point of all, because you must work under the general conception of the music as a whole.

If, as sometimes recommended, you begin by memorizing the left hand part alone; the danger is that you get satisfied with a left hand part which sounds to you like a solo; in place of being an assistant in a complete idea, most of which is much more important than this one part.

In short you memorize the music from its various standpoints, already mentioned in the preceding lessons.

There are one or two details.

If you work with the notes open before you, do not repeat a piece more than twice from notes before trying to remember it.

When you are trying to play it without notes, first cover your notes by sliding a page of music in front, so that you cannot glance at them to help you out of a part which you did not sufficiently attend to in the first attack.

When you uncover the notes in revising this passage, play it not more than twice, and then cover the notes. This is very important.

When you have learned a period, a canto or a movement, there is required considerable practise in playing it

without notes to establish the mind track, running consecutively through; also of establishing a hand track running clear through.

Memorize a piece when you begin to study it, and not after you can pretty nearly play it. The quality of attention is closer and more incisive in the first acquaintance with the music; as you partly learn it attention loses in voltage. Therefore work when it is fresh; this is the economical moment.

Some teachers object to memory on the ground that it discourages reading. Sight reading can easily be formed by practise at reading well chosen music daily for some months. You memorize in order to have something in your mind. If your mind is so constructed that it is healthier without anything in it, memorizing for you might not be advisable. In upwards of fifty years' teaching I have not, myself, met such a pupil.

To play important music from the notes in public, is like playing Hamlet and reading the lines from a book. You know in a moment about how good such a Hamlet would be. It is a question of "first catch your fish." Learn your music.

SUGGESTIONS.

I. What is the prime essential of memorizing?
II. Give the different methods of memorizing.
III. Analyze the various ways of playing a properly memorized passage.

LESSON VIII.

INTERPRETATION IN MUSIC.

To interpret a piece of music is not simply to play it or sing it, even if extremely well; interpretation begins when these points have been fully mastered. Begins some time

later, indeed; because interpretation consists not only in bringing the music out of what you play or sing, and in doing this in such vivid colors that your listeners get it convincingly; but more: *you add to the music something from yourself,* something which perhaps the composer himself no more than dimly felt.

Interpretation does not consist in associating the music with a story; almost all such associations are purely mythical, and hinder the music more than they help. Because they stand in the way of the listener exercising his own myth-making instincts, and explaining the music to himself along what to him is the line of least resistance.

Music stands for the inner life of man. It stands for moods; moments; beautiful apperceptions; high reveries; great hopes and aspirations. These may come perfectly into the music and move the listener, while he may not be able to formulate them in the least. Because music comes into the subconscious mind, and stirs there the things we dimly feel, or wish we felt. Music is the fairy land of the modern world; and you, if a player or a singer, are a minister in this mighty magic.

As already said, the music contains three powers over us; first of all its vibrations afford a highly stimulative enjoyment for the ear itself—that is for the sense of hearing. Then, second, the music completes itself into various tonal ideas, which we class as melodies, or melo-harmonies—tonal creations so singularly lifelike in character that they appeal to us like living creatures, living spirits of light and imagination. And, third, these magical spirits of the tonal world come into our own inmost being and stir there longings, hopes, aspirations.

Now interpretation has to do with all three of these planes of music. The tonal incidents themselves you give a softer and more loving character by the touch producing them; or you intensify their clashings, by giving them a harder touch; you do more, you color a chord by bringing

out one tone more than another, and by means of this slight modification of the tonal balance, you interpret that chord into something smooth and mellifluous, or into something wild and stirring, according to your divination of the composer's intention.

Fashions change in interpretation. Along about 1850 a *cantabile* movement upon the piano (e. g., the slow movement of Beethoven's *Sonata Pathetique*) used to be interpreted like a string quartet, in which four instruments of precisely similar tone play equally together, no one much preponderating over another. But the romantic school changed all that and made of its music a voice, a living voice, a song. Hence the later players, beginning perhaps with Rubinstein and Mme. Essipoff, play such movements as if the melody were being sung by a solo voice. All music is voice now, even at this very moment when the voice is so much less than the manifold voices of the orchestra.

An old writer (perhaps it was Von Lenz) tells of hearing J. B. Cramer play some of his celebrated studies in Paris. Cramer was then an old man; he played his own works very badly and without refinement or phrasing. And when some question of Lenz indicated his feeling, the old man remarked that "in his time they did not use to be so particular." Whether this was the weakness of age, or a fact, I do not know, neither did Lenz; but at least it is certain that every following generation adds something to all the older music it interprets. You add something to any music which you fully interpret—whether you better it, is as God wills and your talent permits. But you necessarily add something or take away something. And this is your interpretation of that work. Anybody who has chanced to hear a great pianist or singer "interpret" a piece for which they have no particular regard will remember what I mean.

There is a type of artist who makes it a matter of personal pride to make every song he sings as charming and commanding as possible. Also there are players of that sort.

Sometimes, not seldom, they go farther than the composer himself felt in his moment of inspiration. When Mme. Carreño played Grieg's Concerto in A minor with the Gewandhaus orchestra in Leipsic, the composer remained in Leipsic a day longer than his intention in order to hear it. And when the concert was over he rushed up to the magnificent pianist and thanked her for the beauty of her playing, saying that he had no idea that the work was so beautiful as she made it. In other words, he had not allowed in his mind for the added beauty of color and discreet emphasis in the lesser places of his thought.

Interpretation belongs to the mature. There is, indeed, what we might call the conventional interpretation of all great works, such as all good teachers teach their talented students as part of the first study or the finishing review of the work. But such a playing or singing does not become a real interpretation until the work has laid in the player's mind a long time, and become thoroughly assimilated; and then, when it is studied up again from the very ground, it takes on these added beauties which constitute the interpretation. There are very few real interpreters among the concert pianists; only a few have readings which add emotional stir and new points of view, above a merely beter playing of the conventional interpretations of the works they play.

Yes, interpretation is a mature grace. It comes, if it comes at all, after complete assimilation of a work, and much thought; and a loving feeling for the beauties and contrasts of the work. It consists essentially in making the music live so vividly that the listener gets its stir, its inspiration and beauty.

Interpretation has laws: Unity, the preponderance of the leading mood; variety, the appearance of fresh ideas from time to time, each in its own mood; and symmetry, a true balance between the great leading mood of the work, and the lesser and often contrasting moods, which are meant to strengthen attention by relieving it. And all these are

mature accomplishments. They stem back to the fine and discerning ear, the acute and comprehensive musical mind and the artistic instinct, able to know Hercules (as one of old said) by simply seeing his foot.

Interpretation crowns the work!

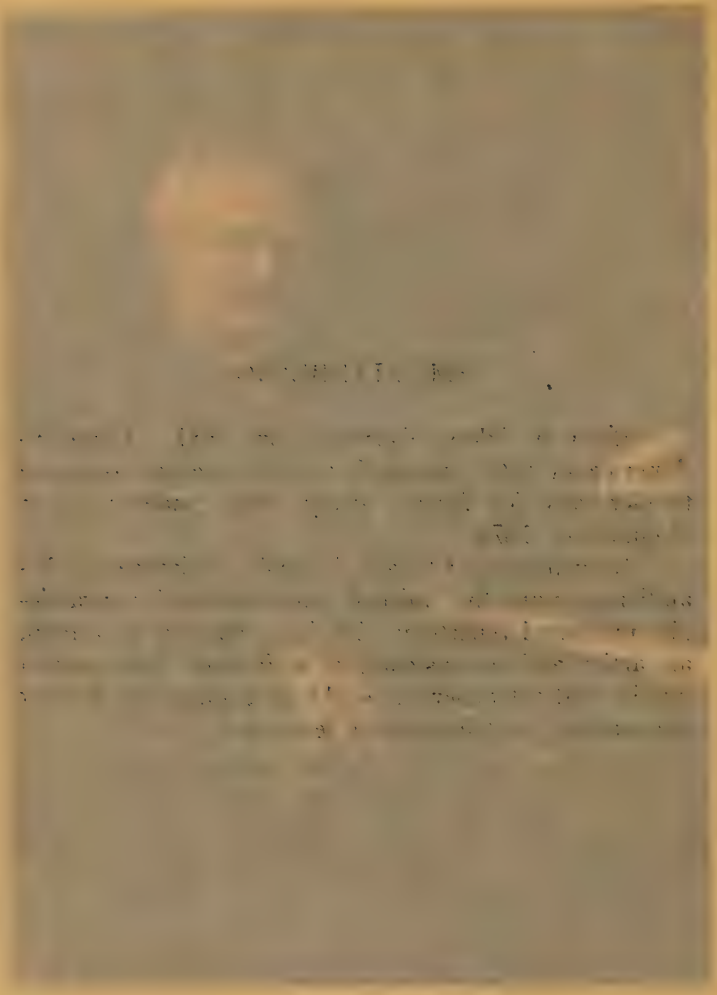
SUGGESTIONS.

I. What three planes of music has interpretation to do?
II. State the laws of interpretation.

EMIL LIEBLING

Born in Pless, Germany, in 1851. Came to America in 1867, taught for some time and returned to Germany for further study, being under Liszt at Weimar in 1874.

Returning to Chicago in 1876 he impressed his audiences with his finished execution and a practically unlimited repertory. He is exceptional as a man, an artist and a musician, is a famous composer, a pianist and a teacher of world-wide fame and a most entertaining and instructive lecturer.



A GRADED TEACHERS' GUIDE

EMIL LIEBLING.

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A GRADED TEACHERS' GUIDE

EMIL LIEBLING.

AN ESSAY ON PEDAGOGICS.

We hear a great deal nowadays about different methods of piano instruction. New discoveries are announced, short-cuts are discovered, remarkable claims are advocated and new theories proposed. The young teacher as well as the ambitious and earnest student is bewildered and seeks a clue to the seeming problem. He cannot afford to be the victim of hazardous experiments and haphazard notions; time is precious and money an object. He is willing to give both and his best efforts in addition, but must have reasonable assurance and certainty of ultimate success. It is the object of the present preamble to outline what may be termed "A universal course of Piano instruction," and to suggest a system which will enable us to teach everybody regardless of talent and to advance each student within a reasonable time to a fair degree of technical and musical proficiency. Of course, we recognize the existence of talent. The natural predisposition for music will manifest itself in a more rapid assimilation of matter, frequently by ready memorizing and sight reading and often by an instinctive correctness of touch and interpretation. The performance will be invested with more charm and spontaneity and there will be a convincing element and atmosphere about the work of the

talented musician which even the technical finish of those whose acquirements simply represent arduous labor is apt to lack.

But we are concerned with that ninety-five per cent of students who form the bulk of our classes, whose objects of study are diverse and who present numberless problems for solution. There must be and is some fundamental generic basis which will apply equally to all pupils and we will endeavor to present it here. The student either studies music with a view to a professional career or simply for his own pleasure and as one of many means of general culture. Musical taste has advanced so rapidly and the demands of the public are so exacting at the present time, that a high state of artistic development is indispensable even as a social accomplishment, hence the course of study will not materially differ.

The beginner has hands but lacks piano fingers. Every muscle of the human body is naturally weak and inert. We therefore commence to train each individual finger, beginning with a very slow up and down motion, so as to create independent action. Finger independence and finger strength are synonymous and this purely gymnastic work is of great importance. The thumbs and little fingers will require special care. The hand position should be natural, easy and free from all constraint or artificiality. The wrist neither too high nor too low. The fingers are gently curved and the knuckles form an arch. All finger technic properly begins and ends at the knuckles. The muscles which are in activity are located in the hand and arm, but the anatomical feature is comparatively unimportant and of secondary value. After the fingers rise and fall with comparative ease, special care being exercised to avoid straightening them out, sliding on the keys after striking, participation of wrist or arms or pushing with the palm, we begin to connect some force with the stroke and increase its speed. The amount of force which we exert in the moment of contact with the key

determines the quality of tone gained from the instrument and this clinging legato touch is the basis of all melody playing. We start with what may be designated a "high touch"; this involves (always premising the correct position of hand) a definite lifting of the curved finger from the key and a subsequent downward stroke and instantaneous pressure from the full tip or cushion of the finger. This mode of practise will produce only one result: it will develop considerable finger force, the first important object. With beginners whose fingers are weak and entirely untrained this question of force may be materially modified, introduced very gradually and frequently left for later development. The next consideration being that of speed, we naturally utilize different degrees of finger activity. The high touch with its incidental slow up and down motion causes much loss of time; hence we now use the low touch. This consists in dispensing with the high movement. The fingers are kept close to the keys; instead of striking them with force, we touch them lightly and leave them as quickly as possible. This will invariably promote velocity. For advanced purposes the so-called staccato touch supplements the preceding slow and firm and light and fast legato study. This staccato may be from the finger or the wrist. The latter is preferable as it paves the way for octave playing.

After the fingers have thus been developed singly we give technical exercises for two, three, four and five fingers. Both hands should, of course, be simultaneously employed and cultivate the same amount of digital development. Less advanced pupils will find it advisable to utilize the elementary exercises at first in contrary and later in parallel motion. This facilitates the work, for it is less difficult to use corresponding fingers in the two hands than to play corresponding notes with different fingers.

Experience has taught us that this gymnastic work should never be dispensed with, but has to form part of the daily task of every pianist, irrespective of advancement.

The continuation of elementary technics insures the maintenance of virtuoso development and can never be abandoned. The majority of students naturally interpret better than they execute, hence the urgent necessity for constant technical drill so as to make the fingers do the player's bidding. This seemingly plodding toil can be invested with great interest; nothing so fascinating as to watch the gradual development of the fingers and to realize how with unfailing certainty they will readily respond to faithful effort and how quickly they will gain force, velocity, elasticity, endurance, a musical touch. Even small hands will insure surprising results by judicious and careful training of the muscles. But the work requires absolute concentration and active mental participation, otherwise practise degenerates into a mere waste of time, weariness ensues and nothing is accomplished.

Assuming that this preliminary work has been fairly started, we now press on to the study of scales. These are used in the twelve major and also the relative harmonic and melodic minor modes. The variety of touches above suggested applies here equally. The additional difficulty of passing the thumbs under the third and fourth finger and *vice versa* has to be most carefully dealt with, for it is the stumbling block of all piano-playing. After the single scales are mastered they should also be taken in major and minor double thirds, and subsequently the chromatic scale in different versions also claims our attention. In the chromatic scale the correct position of the thumb very near the black keys is most essential.

The student has meanwhile been started in the chords and arpeggios. For beginners with small hands the common triad suffices in three positions, as chord, broken chord and continuous arpeggio. Pupils with ample hand-reach play the chord with the upper octave added. The chords are struck from the forearm with a fair degree of force in andante tempo; they should of course be correctly fingered; we use the broken chords and arpeggios legato, mezzo piano, and moder-

ately fast. The smooth thumb passage presents greater difficulty than in scale playing and demands closest attention. After the seventy-two major and minor chords and arpeggios have been mastered in conjunction with the corresponding scales, the dominant seventh chords and arpeggios follow.

We use them in the same variety of modes as the preceding and recognize the special value of these forty-eight combinations in the development of the fourth finger. Finally, we study the twelve diminished seventh chords and have now given the pupil the necessary preliminary location work on the piano.

Other varieties of technic follow successively and systematically; five finger work in more complicated combinations and in different keys; various intervals, double thirds and sixths; octaves and general wrist technic, the proper use of the pedal, the trill and other embellishments; stretching exercises; the so-called tremolo or rapid shifting of fingers on the same key, and the seemingly unlimited varieties of passage work which make piano-playing possible.

An important chapter is that of études or studies. A splendid list of composers from the great Clementi to Chopin and the masters of the present age have made it their life's work to condense the difficulties which occur in the literature of the piano into short definite morceaux, thus enabling us to meet and master each separate problem in concrete form before applying it to our general needs. We have studies for every grade of development, for each requirement, for all purposes technical and musical. Every variety and each type of execution is here elucidated, all shortcomings are anticipated and we find in these études the clue and helpful preparation for the great masters' works. Without scales there is no Czerny, and without Czerny no Liszt. The student should be self-critical to a degree and must realize that the accomplishment of each separate study represents the complete mastery of that particular species of technic, hence

its importance. It is difficult to realize six hours of benefit from six hours' practise. Everything should be systematized and dealt with most deliberately. The benefits of practise are often indirect and not immediately apparent, but there is never a moment's serious study lost — it is bound to show somewhere and some time. It is not always the mere number of hours that counts; excess is to be avoided and it is advisable to establish a reasonable minimum and maximum. To obtain great results and tremendous success there must be a corresponding investment of time and effort. Not all who practise many hours become great players, but on the other hand the master virtuosi of the world have done such exceptional work at the keyboard that it were a wonder if they did not play as well as they do.

There is another line of study which represents in music what algebra does in the school curriculum. It is the mastery of Bach's compositions. They form a most essential part of piano study and their complicated polyphonic construction aids systematic mental development and encourages intelligent musical analysis.

Technically, Bach's works contain an inexhaustible fund of valuable material and the independence of fingers and hands finds here its greatest development. The art of phrasing also enters largely into a proper and correct interpretation of this material, and while different readings may occasionally be permissible, yet each interpretation must have its logical basis. The student who knows his Bach well has made a great forward stride towards the cherished goal and will recognize the helpful character of this specialty at every stage of his pianistic career. Bach study can be advantageously varied by acquainting the pupil with the suites and sonatas of his great contemporaries, Handel and Scarlatti. Handel's compositions are interesting examples of piano technic and the gifted Italian, Scarlatti, delights in anticipating modern jugglery and fairly toys with all sorts of virtuoso difficulties in his scintillating and brilliant examples.

We are now logically prepared to appreciate and execute the magnificent creations of the masters of the Viennese School, Haydn, Mozart, and Beethoven, after preliminary attention to the sonatina material of Clementi, Diabelli, Schmitt, Dussek, and modern composers. The light and playful fancy of Haydn, the lyric charm of Mozart and the dramatic breadth of the myriad-minded Beethoven are revealed in their sonatas and the student finds a source of never-ending delight in studying them. They make great demands but fully repay for the efforts. The Haydn sonatas are the logical continuation of Carl Philipp Emanuel Bach's works, but his own development and creative vein are entirely original. He introduces difficult and complicated embellishments, interesting rhythms and frequent changes of tempo. Mozart's sonatas are full of excellent teaching material and thoroughly practical. A very fluent technic is the chief requirement for their performance. His piano concertos are also valuable. The culmination of this remarkable period is the Beethoven sonata. In studying this master's works it is important to distinguish the various periods of the great composer, for in his different stages he exhibits a truly protean variety of traits and qualities, musical moods and excellencies, each requiring careful analysis, a keen sense of fitness and constantly changing interpretation. The composer of the three sonatas, Opus 2, which are retrospectively Haydnish (though showing all the earmarks of the Beethoven genius), bears very little relation to the creator of the sonata, Opus 27, No. 2, and this is but a forerunner of the mighty Opus 57; it is evident therefore, that the correct solution of works belonging to different chronological periods will require thorough discernment and ripe judgment.

Technically, the Clementi "Gradus ad Parnassum" and the Bach Clavichord furnish the clue to the Beethoven sonatas. In order to play them properly, we must adhere reverently to the original score; false sentimentality, exaggerated accents and violent contrasts should be avoided.

A brief excursion into Schubert literature is not to be neglected. His inexhaustible melody and brilliant exposition of themes make his sonatas, fantasies, moments musicals and impromptus a very interesting musical experience.

Pianistic development without a thorough acquaintance with the works of Carl Maria von Weber is impossible. This exceptional artist, himself a grand virtuoso, who electrified audiences with his own performances of the Concertstück and other masterpieces developed the resources of the instrument materially. His four Sonatas, the Concertos, the immortal "Invitation to the Dance," the effervescing Rondo and Polacca Brilliant are as bright and effective today as they were when first published some eighty or ninety years ago. They contain noble themes and grand inspirations and possess genuine musical interest and lasting value. Schubert and Weber prepare us for the romantic classical school of Mendelssohn and Schumann, who fill the older musical forms with more modern contents. Mendelssohn's works are remarkably available for teaching purposes and furnish much desirable material for the student. They are always definitely conceived, perfect in construction, melodious and brilliant. There is much to acquire and learn in Mendelssohn's music and in the teaching repertory it cannot be duplicated. Schumann's moods as exemplified in his Fantasie-pieces, Novellettes, the Kreisleriana, Carneval and other pieces do not lend themselves so readily to practical purposes, but yet contain a tremendous force and convincing quality. They will awaken a sense of musical imagery and many specialties of technic find exploitation in their study.

Meanwhile, Chopin, the poet of the piano, commands our attention and loving interest. His music calls for every quality of great piano-playing. A Chopin Étude or Nocturne, the rendition of a Scherzo, Polonaise or Concerto, the fleeting fancy of a Mazurka, the somber strains of the Funeral March and the caressing note of the Berceuse, thev all demand alike the highest development of touch and

technic. It represents a life's attainment to do justice to the great Polish master's works alone.

The culmination now arrives in the Liszt cult. The great Weimar master, Hungarian by accident of birth, but thoroughly cosmopolitan in his art, exerted the most potent influence on contemporaneous art and we are still following his precept and solving his problems. He represents the highest incarnation of the possible and often demonstrates the seemingly impossible and the greatest virtuosi make his Rhapsodies, Études and Concertos the decisive test of their ability and "Après Liszt le déluge."

Our pilgrimage through the realm of piano literature with special reference to the universal needs of all students now ends with the works of the modern masters: Henselt, Rubinstein, Reinecke, Tschaikowsky, Moszkowski, Scharwenka, Grieg, Sinding, MacDowell, Raff, Saint-Saëns, Godard. Many other famous names are now within our reach and we cultivate their compositions.

This outline of musical education will under proper guidance and with intelligent perseverance secure gratifying success for the student. That it should be supplemented with a knowledge of theory, counterpoint and musical history is evident.

It may be safely asserted that, after all, all good teachers teach alike and it matters but little whether study is accomplished in New York, Chicago, St. Petersburg, Boston, Berlin or Vienna. The underlying principles are the same and remain immutably so. The legato touch is the result of certain functions — these cannot be changed, and the identical means are employed by all in order to realize the same result. This applies equally to the correct production of the staccato touch and all subsequent wrist work, and so on through every variety of piano study. It devolves upon teacher and student alike to co-operate thoroughly. Only where unflagging industry and perfect confidence exist can the desired result materialize.

The growth of a genuine interest and love for the best in music has been nothing short of amazing. Musical taste now extends from the large commercial centers to the small town, where the local music-club does valiant work for the good cause, and devotes serious study to the great masters. Those who have been in position to watch and realize this remarkable development confidently expect America's musical pre-eminence within the next decade.

A CHAPTER ON PIANO STUDIES.

The young teacher is entirely at sea in regard to available material for his pupils. Publishers' catalogs are of doubtful value, for the names of compositions furnish no conclusive clue as to their practical value. It takes a lifetime of vast experience and constant investigation to know what to use and what to omit, hence the urgent necessity for some guide to aid the inexperienced instructor in finding his way through the enormous material at hand. Every musician should have his own and individual list of music. Whenever he finds a selection which yields results it should be registered and this private catalog will soon represent a most valuable commercial asset. From the voluminous works of the masters judicious extracts have to be made, based upon actual personal research and the same mode of procedure applies to every branch of musical literature. For the modern student a great deal has been done to facilitate his work; graded courses of study are at his service, which furnish ready-made systems of musical education, and many earnest pedagogs have culled from the great authors the very best selections in logical sequence.

The purpose of the following chapter is to acquaint master and student with a thoroughly serviceable guide through the literature of the piano and to stimulate young instructors to specific efforts of their own.

For the very beginning a number of instruction books or piano methods can be utilized: Beyer's Elementary Instruction Book, Koehler's Methods, Opus 249 and 300, and E. D. Wagner's First Instruction Book are excellent starting points and will save the less experienced teacher much annoyance, uncertainty and worry. The Damm, Lebert and Stark, and Urbach schools are useful but less attractive. By following the course of study as planned in the above works, a logical system of elementary musical education can and will be readily acquired.

Special mechanical work can be found in the Pianoforte Technics of Loeschhorn, Mertke, Pischna, Plaidy, Wieck and Handrock. These collections present every imaginable form of piano technics in practical and condensed arrangement.

In the material of piano studies a distinction is made between those which are intended for the development of finger execution and others for the cultivation of a musical touch and the more poetic and artistic phases of piano-playing. Among the *easy studies* for technical practise we recommend Berens' Opus 70; selections from Czerny's Opus 139, 261, 481, 584, 599, 821 and 823, Duvernoy's Primary School Opus 176, Koehler's Opus 151, 157, 163, 190, 218, 232 and 243. In these works closest attention must be paid to proper position of hand, correct finger work and musical quality of tone production. Bad habits formed in the beginning are very rarely eradicated later on. All faulty muscular contraction should be carefully guarded against and now is the time to form those correct habits of practise which lead to ultimate success. The scale work outlined in the preamble of this volume has of course been started in the manner advised.

Advancing our technical work to an *intermediate grade,* we now use Biehl's studies. This modern composer is an accomplished musician whose studies reflect the mature instructor. He writes well and always pianistically. His Elements of Piano-Playing, Opus 30, and Twenty-five Studies,

Opus 44, are excellent. Czerny contributes Opus 261, 453 and 823. Duvernoy's School of Mechanism, Opus 120, logically supplements his Primary School. Koehler follows with Opus 50, 85, 232 and 242. Le Couppey's Opus 26 is available and Book one of Lambert's Systematic Course of Study can now be used. Bertini's Studies, Opus 100 and 137, should receive attention, and Schmitt's Preparatory Exercises are indispensable.

We have now arrived at a *moderately difficult* stage of development. Of course, an exact classification is hardly possible, for the peculiarities and possibilities of pupils vary to such a degree as to make individual consideration of each student imperative.

For the present *fairly advanced* grade of manual work we use Berens' School of Velocity, Opus 61, Czerny's Opus 802 and his splendid School of Velocity, Opus 299. Here the process of elimination by which obsolete and unattractive studies, also those which are only reproductions of other numbers, are omitted, is practised; only those études which produce speedy results and bear practically on the problems of execution are used. The underlying principle of each study should be properly understood, analyzed and entirely mastered before it is abandoned. The following selection from this collection will be found advantageously graded: Begin with 1 and 2, then take Nos. 4, 3, 6, 5, 7, 10, 11, 13, 12, 17, 18, 21, 25, 22, 28, 27, 29, 31, 32, 34, 33, 39, and 38. The remainder can be omitted without any detriment.

A thoroughly profitable set is that of Hasert, Opus 50, Books one and two. Lambert's Books two and three of the Systematic Course of Studies fit in first-rate. Le Couppey's Agility, Opus 20, is attractive, and Loeschhorn's Modern School of Velocity, Opus 136, is advisable.

For advanced technical étude work Czerny's Forty Daily Studies, Opus 337, the Legato and Staccato, Opus 335, and School of the Virtuoso, Opus 365, aid piano study immensely, and the Art of Finger Dexterity, Opus 740, is now in order.

From this unique and most comprehensive collection we utilize the following studies in the order named and the complete mastery of the problems presented in this Opus will prepare the student for the compositions of the classical school. Beginning with No. 1 we continue with 2 and 3. No. 4 is omitted; 5, 6, 7 and 8 have to be studied. We then cultivate the following, omitting the remainder: Nos. 10, 12, 13, 17, 21, 23, 22, 26, 25, 32, 33, 35, 34, 37, 40, 39, 41 and 49.

This brings us to the *difficult* grade. Kalkbrenner, Steibelt, Le Couppey's Opus 25 and the same author's "Virtuosity." Cramer's studies follow with following grading: *I. Degree of Difficulty:* Nos. 1, 3, 2, 9, 13, 12, 18, 17, 20, 21, 41, 28, 43, 45, 51, 46, 55, 56, 80, 58. *II. Degree:* 11, 10, 16, 24, 22, 29, 37, 31, 44, 64, 76, 65. *III. Degree:* 32, 35, 47, 42, 49, 50, 54, 63, 61, 66, 70, 69, 74, 82, 78.

The student is now ready for the *culminating* grade of Clementi's "Gradus ad Parnassum" in which the modern brilliant school of piano-playing is inaugurated. This grand work contains originally one hundred studies designed to illustrate every technical and musical variety of piano-playing and to present all musical forms, from the veriest five-finger exercise to the canon, fugue and sonata. Clementi originated the transposing exercise by which a technical motif is carried consecutively through all keys by means of a simple continuous modulating device, and by doing so foreshadowed the latest innovations of Tausig and Joseffy. From the Gradus the course will include Nos. 16, 17, 1, 3, 50, 19, 85, 2, 28, 12, 9, 8, 60, 5, 4, 78, 20, 99, 68, 23, 30, 24, 7, 36, 21, 65, 31, 22, 44 and 87.

This closes the material for the mechanical side of piano-playing and we will now consider the "*Studies for Expression and Musical Phrasing,*" thus furnishing a parallel course to the preceding list.

The *Easy Grade* includes Bertini's Opus 166 and his Twelve Little Pieces and Preludes, Czerny's One Hundred

Recreations, Le Couppey's atractive and thoroughly enjoyable Alphabet, Loeschhorn's Studies, Opus 65 and 84, and Streabbog's Opus 63. In the *Intermediate Grade* we find a continuation of Bertini in his Opus 100, Burgmueller's Opus 100 and 109, Concone's Opus 24 and 37, Heller's Opus 47, Lemoine's Opus 37, Maylath's Opus 160, Loeschhorn's Opus 66, Sartorio's Opus 214, and Streabbog's Opus 64. All these are charming little morceaux and sure to interest and advance the young student.

The *moderately difficult* studies include Bachmann's Art of Preluding, an interesting and suggestive collection of brief musical ideas, Bertini's Opus 29 and 32, Burgmueller's Opus 105, Concone's Opus 25 and 30, Loeschhorn's Le Trille, MacDowell's Opus 39 and Heller's Opus 46 and 45. Heller's studies represent a distinct departure in musical literature and will do a great deal for the development of touch and interpretation. From Opus 47 the following can be recommended: Nos. 4, 3, 2, 5, 1, 10, 16, 15, 12, 11, 21, 23, 22. From Opus 46 we utilize Nos. 7, 6, 22, 2, 17, 21, 24, 23, 1, 3, 11, 10, 9, 4, 5, 18, 20, 16, 12, 25, 14. The most available selection from Opus 45 presents Nos. 2, 7, 19, 18, 9, 3, 16, 1, 24, 8, 10, 11, 12, 23, 15 and 21. These studies fully illustrate the scope of Heller's delightful talent and will prove most beneficial. Loeschhorn's works combine Heller's melodiousness with Czerny's technical excellence. Opus 66 contains many important problems in condensed and attractive form. The best selection from this set includes Nos. 1, 4, 3, 2, 6, 7, 28, 9, 10, 11, 12, 14, 24, 30, 22, 31, 15, 25, 32, 16, 13, 19, 26, 21, 18 and 27. We continue with Moscheles' Preludes, Opus 73, a very practical guide to the art of improvisation, and supplement our previous Loeschhorn study by a thorough investigation of the same master's Opus 67, which consists of eighteen very important études, which we study in their entirety.

The *advanced grade,* which combines finished execution with musical finesse, includes a very attractive set, Opus 27, by Arthur Foote which deserves universal adoption; Seeling's Opus 10, Jensen's Studies, Opus 32, Neupert's Twelve Études, Heller's Freischütz Études, Haberbier's Poetic Studies, Moscheles' Characteristic Studies, Opus 95 and Opus 70. From this classical gem we only use Nos. 1, 2, 3, 4, 5, 6, 7, 8, 10, 11, 13, 14, 15, 19 and 23.

The *difficult grade* includes the studies by Thalberg, Henselt's Opus 2 and 5, Chopin's Opus 10 and 25, Rubinstein's Opus 23 and special studies by modern composers, such as Schloezer, Opus 1, Scharwenka, Opus 27, MacDowell, Opus 36, Liapounow, Schytte, Opus 48, and Moszkowski. The latter master's Fifteen Virtuosity Studies, Opus 72, are delightfully novel and of pianistic importance, his three Études, Opus 24, make high demands upon the artist and a Concert Étude, Opus 34, No. 2, will grace any program. From Chopin the following will suffice: Opus 10, Nos. 1, 2, 3, 4, 5, 7, 8, 11, 12; Opus 25, Nos. 1, 2, 3, 6, 7, 8, 9, 11.

Liszt's transcriptions of Paganini's studies (Campanella, etc.), his Feux Follets, Ricordanza, Mazeppa, Waldesrauschen and Gnomenreigen, Godowsky's arrangements of Weber's Perpetual Motion and Invitation to the Dance, Martucci's Étude, Opus 9, and the Schumann Toccata, Opus 7, represent most exacting combinations of the highest technical and musical requirements.

The chapter of *wrist* and *octave technic* also claims our attention. Loeschhorn's School of Octaves is a compendium of every variety of octave work; the following collections are also admirable for the development of this most essential specialty of the pianist's outfit: Czerny's Opus 553, Loew's Opus 281, Bernhard Wolff's Opus 106, Gurlitt's Opus 100, Turner's Opus 20, Biehl's Opus 140, Kullak's Octave School, Opus 48, Neupert's Octave Studies, Jean Vogt's Opus 145, Pacher's Opus 11 and Philipp's collections of octave work. Other miscellaneous octave and staccato studies are

by Agghazi, Opus 21 and 27, Sinigaglia, Xaver Scharwenka's Opus 27, No. 3, Boekelmann's Opus 14, Bruell's Opus 50, No. 2, and Opus 57, No. 3, Doering's Opus 24 and 25, Dupont's Toccata, Dreyschock's Toccata, Opus 21, No. 1, Falckenberg's Opus 20, Frimmel's Opus 4, No. 2, Gruenfeld's Opus 15 and 40, Lacombe's Opus 40, Leschetizky's Opus 44, No. 4, Georg Liebling's Opus 8, Liszt's fourth and sixth Rhapsodies and Erl King, MacDowell's March Wind, Chas. Meyer's Grande Étude d'Octaves, Opus 331, Saint-Saëns' Étude, Opus 52, No. 3, and arrangement of Beethoven's Chorus of Dervishes, Schytte's Opus 57, and Speidel's Opus 18, No. 2.

The interesting and important specialty of a finished *double thirds* technic has been successfully exploited in Doering's Studies, Opus 46, Moszkowski's School of Double Thirds, Opus 64, Philipp's work on the same subject, Saint-Saëns' Opus 111, Nos. 1 and 5, and the Czerny Toccata, Opus 92.

Those who desire to emphasize *left hand* work will consult Koehler's School of the Left Hand, Opus 302, Czerny's Opus 399, Berens' Opus 89 and Tappert's Fifty Studies.

A CHAPTER ON BACH STUDY.

Bach research bears the identical relation to general music study which algebra and mathematics represent in the school curriculum. Mendelssohn, Robert Franz and other great masters acknowledge their indebtedness to the sturdy Leipsic cantor and showed the result of their Bach lore in their own works to a marked degree.

Bach literature was comparatively neglected until Mendelssohn and the Bach Society of Leipsic produced and published his compositions in their entirety and in thoroughly revised and corrected editions. For teaching purposes the Peters Edition, edited by such authorities as Czerny, Roitzsch and Griepenkerl, stands at the head, and is preferable to the

Litolff publications. The Steingraeber collection, edited by Dr. Bischoff, is excellent. The Schirmer Library of New York and the Oliver Ditson Co.'s Musicians' Library are also admirably edited and annotated. A Busoni edition is a marvel of learning and ingenuity and worth consulting.

Bach is never easy, often involved and always difficult. His compositions require a firm touch, even development of fingers and keen analysis. It is advisable not to introduce too much modern phrasing in the study of the more elementary works. The Inventions form the legitimate introduction to the graded study of Bach as they are much more practical than the twelve little preludes. The importance and unique character of the Inventions may be realized when we consider that in the entire vast literature of the piano we cannot find anything to substitute for them. They simply have to be mastered to prepare us for the more advanced grade. But when thoroughly accomplished they insure finger independence to a rare degree. Thorough analysis of each number is the first requirement. We must find the theme and follow it in its inversions, imitations and modulations. Each hand should be mastered separately before combining all the parts or voices. All practise is in slow tempo and it should be remembered that the old masters do not require the speed of modern times. Metronome marks are of doubtful value and questionable authority. They are usually indicated too fast and their observance is optional. Tempo is a relative factor and one person's allegro is another's presto. Never play any faster than the accomplishment of the most difficult portion of your task involves; playing too fast is as bad as talking too fast, and leads to confusion and incoherency. It should be remembered that even elementary Bach study demands a fair degree of technical and musical advancement. The student should be reasonably familiar with Czerny, Opus 299, and ready for the Mozart and easier Beethoven sonatas when starting Bach.

From the Inventions we utilize ten of the two-voiced and five of the three-voiced. We begin with Nos. 8, 13, 14 and 6; the order in which we present our Bach selections indicates their comparative difficulty and will prove a valuable guide and help to teachers. Throughout this Bach chapter all numbers not mentioned are omitted. These four Inventions are without embellishments. No. 8 requires legato and staccato playing in quick succession, 13 and 14 are interesting and No. 6 is a study in syncopation and phrasing. Nos. 1, 10 and 12 follow and illustrate the mordent or reversed shake. In Nos. 3 and 4 another form of the short trill on the dotted note is introduced and we finish the two-voiced Inventions with No. 10, a clever canon in C minor.

The three-voiced Inventions are more complicated and considerable difficulty is experienced in giving the full value to each of the three voices. Every long and tied note must be firmly held down during its entire duration and any laxity in this most important and essential feature of correct Bach playing is fatal to future success. Nos. 1, 10, 12, 2 and 7 represent the salient features of this section. The first two are quite intricate, No. 12 is a clever fugato, No. 2 is a musical little affair, and No. 7 is quite in the style and spirit of Mendelssohn.

The French suites are now in order. Like the more important English suites, for which they form a most logical preparation, they illustrate the ancient dance forms. We use the following selections from the six suites in the progressive order named: *First degree of difficulty*: Suite 1, Sarabande; Suite 5, Gavotte; *Second degree*: Suite 2, Courante, Air; Suite 4, Air; Suite 3, Menuet 1 and 2; Suite 4, Gigue; Suite 2, Gigue. *Third degree*: Suite 5, Courante; Suite 6, Courante; Suite 5, Gigue. This gigue is admirably conceived and developed. Acquaintance with the six Partitas will reveal much of musical significance, but they can be omitted without detriment to the general course. This option cannot, however, extend to the six English suites, in

which Bach's great ability is fully demonstrated. The present order offers an approximate grading and excludes the obsolete and unnecessary numbers. We omit the entire first Suite in A Major and study the rest as follows: Suite No. 5, Sarabande; Suite No. 3, Gavotte, 1 and 2; Suite No. 6. Gavotte 1 and 2; Suite No. 2, Bourrée 1 and 2 and Gigue; Suite No. 5, Passepied 1 and 2; Suite No. 2, Prelude; Suite No. 3, Prelude and Gigue; Suite No. 4, Prelude and Gigue; Suite No. 5, Prelude. The accomplishment of these movements will enable the student to realize the demands of the Well-tempered Clavichord, that great and matchless collection of preludes and fugues. *If all music were to perish and this one opus was saved, it would serve as the keystone of a new era of musical development.* From the two books which contain 48 preludes and fugues we avail ourselves of the ensuing collection, progressively arranged. They will be found thoroughly practical and productive of tangible results: *Preludes,* Book 2, No. 12; Book 1, No. 20; Book 2, No. 2; Book 1, Nos. 6 and 5; Book 2, No. 15; Book 1, No. 2; Book 2, Nos. 7 and 6; Book 1, No. 21; Book 2, No. 24; Book 1, Nos. 15 and 3; Book 2, Nos. 5 and 18. The *Fugues* are used successively: Book 1, Nos. 10, 2, 5; Book 2, Nos. 12, 15, 2; Book 1, No. 21; Book 2, Nos. 6 and 24; Book 1, No. 15. It will prove advantageous to take preludes and fugues alternately, always preserving the preceding grading. Supplemental work of interest is found in the Fantasie in C minor, the A minor Fugue, D minor Toccata, the Italian Concerto (without the tiresome middle movement) and the Chromatic Fantasie and Fugue (Bülow Edition). Dupont has transcribed some organ fugues admirably, but the D minor Toccata and Fugue in the Tausig arrangement is mostly Tausig and relatively little Bach. Brassin's setting of the same is better. Liszt's transcriptions of the G Minor Fantasie and Fugue and A Minor Organ Prelude and Fugue rank as the best of their kind. Busoni's and D'Albert's colossal paraphrases are only tolerable when executed in

their own transcendental style. It is not difficult to create a genuine interest in Bach study. Prove to the student its indispensable character, present the enormous practical benefit, tell him the whys and wherefores of this specialty, make him realize that its mastery is not optional, but a "*conditio sine qua non*," aid the pupil to unravel the fascinating labyrinths and most intimate workings of this masterful mind and the student will follow you with enthusiasm and sympathy.

While cultivating Bach it is expedient to engage temporarily in something else of similar technical and musical import and for this purpose we find suitable material in the productions of his contemporaries, Handel and Scarlatti. From Handel's sixteen suites we use the following selections: *First grade of difficulty*: Suite No. 11, Sarabande; Suite No. 7, Passacaille; Suite No. 2, Allegro; Suite No. 8, Gigue; Suite No. 14, Courante and Gavotte and Variations; Suite No. 12, Gigue; Suite No. 5, Air and Variations (known and celebrated as the Harmonious Blacksmith); Suite No. 3, Prelude, Air and Variations and Presto, (a very effective concert group); Suite No. 9, Gigue; Suite No. 4, Fugue in E Minor. There is also a clever Capriccio in G Minor and a Chaconne in F.

For those who wish to acquaint themselves with Scarlatti's interesting compositions in connection and for comparison with Bach and Handel, we suggest von Bülow's collection, Peters Edition No. 277, from which we use this list consecutively: I. Siciliano, II. Prelude in G, III. Burlesca, IV. Sonata in F, V. Menuetto, VI. Scherzo, VII. Toccata in G, VIII, Sonata in D, IX. Gigue in D, X. Gigue in G. Tausig has transcribed five of Scarlatti's sonatas for the modern concert stage (Peters Ed. 3014). We also mention a pretty Tempo di Ballo which Mme. Clara Schumann included in her repertory and a collection of sonatas edited by Sauer (Peters Edition).

THE STUDY OF SONATINAS AND SONATAS.

The sonata form furnishes the legitimate constructive and logical development of musical composition. In music-study the cultivation of this important branch of creative art is indispensable for technical and interpretative purposes. Many of the masters have found a vehicle for their most elevated thoughts and exalted ideas in the sonata. Occasionally the strict and orthodox form is changed, enlarged and modified, but such works as Liszt's B minor Sonata may be considered among the questionable experiments. Some excellent elementary material is found in the numerous sonatinas by Lichner, a man of keen intuition as to the wants of the beginner. His Sonatinas Opus 4 and 66 are very practical. Bachmann, the French composer, wrote some very melodious sonatinas; Krause's Opus 1 and 12 are commendable, and a collection, Opus 164, by Lange is full of bright movements. Loeschhorn's Opus 178 shows the master-hand and three sonatas, Opus 101, rank very high. The second sonata from this set deserves special commendation, as it is full of delightful themes which are clearly developed. The prolific Gurlitt contributes sonatinas, Opus 54; of a more classical character are the sonatinas by Clementi, Opus 36, 37 and 38, and those by Diabelli, Opus 151 and 168; Dussek, Opus 20; Kuhlau, Schmitt and Steibelt. All these compositions are written with due regard to the limitations of less advanced students and will advance the pupil in a thoroughly progressive manner to a higher degree of proficiency. A valuable set of six modern sonatinas, Opus 76, was written by the gifted Ludwig Schytte.

We also highly recommend the collections from the works of different writers, published collectively as Sonatina Albums. These have been published by Breitkopf & Haertel, Peters Edition, and Schirmer's Library. A very useful course of study is contained in Koehler's Sonata Studies, Opus 165, which is carefully graded in twelve books. The

Haydn sonatas contain involved rhythmical problems and obsolete embellishments; most available are No. 2 in E minor, No. 5 in C, and No. 7 in D (Breitkopf & Haertel Edition).

Bach did not cultivate the sonata form for the clavichord. Mendelssohn, the master of symphonic form, dismally failed in his attempts to write sonatas. The music student will find an examination of the sonatas by Carl Philipp Emanuel Bach, edited by Von Bülow, interesting. Domenico Scarlatti, the first real virtuoso, was a voluminous writer, but much of his work is obsolete and useless for our curriculum. A very serviceable selection from his works is published by the Peters Edition, No. 277, annotated by Von Bülow. The following movements should be studied in the order named, omitting the remainder: (1) Prelude in G, (2) Siciliano, (3) Burlesca, (4) Sonata in F minor, (5) Menuetto, (6) Scherzo, (7) Sonata in D major, (8) Toccata in G, (9) Gigue in G, (10) Gigue in D major.

Very interesting and effective sonatas, moderately difficult, are those by Dussek, Opus 10, No. 2, in G minor, and Clementi, Opus 47, No. 2, in B flat major. The first movement of Hummel's Sonata, Opus 13, can be cultivated at this stage of development and will repay serious study.

More exacting and important are three sonatas by Schubert, Opus 42, 53 and 122. The opening allegro from the first named will suffice; from Opus 53 the finale is the most available, and the first movement and menuet of Opus 122 represent the best contents of this work.

Difficult and brilliant are the sonatas of Weber; full of noble ideas, splendidly developed. The first Grand Sonata, Opus 24, must be studied in its entirety; the last part is the famous perpetual motion, which has never been equaled for scintillating effect. Equally important is the second Sonata in A flat, Opus, 39. From the third Sonata in D minor, Opus 49, we utilize only the first movement, and the fourth Sonata in E minor may be omitted. The study of these works will

develop every feature of pianistic technic, and their mastery places the performer in the front rank of virtuosi.

The Mozart sonatas contain an inexhaustible fund of solid study; they require a facile execution and smooth scale and arpeggio playing. Never trite, they are full of lyric beauty and represent an important epoch in the pianist's art. The following graded course will be found thoroughly reliable; it is based upon the sequence of the Schirmer Edition: Beginning with Sonatas Nos. 1 and 2, which are studied complete as written, we omit No. 3. The fourth Sonata in F is taken entire. No. 5 is unnecessary. From No. 6 in F we utilize only the first movement. In the following Sonata, No. 7, in F, we omit the adagio, as it is entirely beyond the range of the remainder of the work. No. 8 is entirely unpractical, while No. 9, in A minor, is a veritable gem. For general teaching purposes the Fifth Variation, Menuet and Trio are useless. We then pass by Nos. 11, 12 and 15 and use No. 10 in B flat, No. 13 in D, No. 14 in D, No. 16 in A minor and No. 17 in F in their complete original setting. Mozart's genius shines resplendently in these great creations. No. 18 begins with the great C minor Fantasia, which far overshadows the C minor Sonata which follows.

Beethoven's sonatas require the same careful grading and keen judgment in order to make them amenable to teaching purposes, and the following approximate arrangement as to comparative difficulty will prove a guide through these milestones of piano literature: Beginning with the two sonatinas, Opus 49, we use the second part from Opus 14, No. 2; the first movement from Opus 10, No. 1; the second from Opus 10, No. 2, and the first and last parts from Opus 2, No. 1, follow. More difficult is the sonata Opus 2, No. 3, which can be supplemented by Opus 7 (first allegro), the Sonata Pathetique Opus 13 (entire), Opus 22 in B flat (first part and menuet), Opus 26 in A flat, Opus

27, Nos. 1 and 2; Opus 31, No. 2, in D minor (entire), and Opus 31, No. 3 (omitting the finale). The two great sonatas, Opus 53 and 57, and the Adieux sonata, Opus, 81, close the regular curriculum, for the five last sonatas are beyond the possibbilities of most students and may safely be left to the concert pianist who is a master of the art.

In conclusion we mention characteristic sonatas by Grieg, Opus 7, and Schytte, Opus 53; an interesting sonata by Jensen, Opus 25; a thoroughly musicianly and brilliant sonata, Opus 6, in C sharp minor, by Xaver Scharwenke; the Brahms sonatas, Opus 1, 2 and 5; Chopin's sonatas, Opus 35 and 58; Schumann's Opus 11 and 22, and the sonatas by MacDowell.

GRADED TEACHERS' GUIDE.

Elementary Grade.

Adams, Mrs. Crosby — Very first lessons at the Piano.

Aldrich, P. D.— Children's Pieces.

Aletter — Six Children's Pieces.

Armand —(Opus 10), Forty Pieces for Beginners.

Baumfelder — Rondo Mignon (Opus 49), Peasant Dance (Opus 208, No. 5).

Behr — Child's Song, In the Month of May, Barcarolle. Shepherd's Song and a set of Pieces (Opus 575).

Biedermann —Valse Favorite, Menuet, Song of the Alps.

Gael, H. Van — Poppies (six easy pieces).

Gurlitt — Album Leaves (Opus 101), Tarantelle (Opus 112, No. 2).

Hackh — Six easy pieces (Opus 230).

Hall, Edythe P.— Children's Holiday and six easy characteristic sketches.

Hiller, Paul — In Childhood (twelve pieces).

Koehler — In Merry Glee.

Lichner — Musical Nosegay (twelve pieces), Little Leaves and Flowers, Bright Blossoms (Opus 111), (six pieces), Mosaics (six pieces), Gipsy Dance, Heather-rose.

Meister, Wilhelm — Leaves and Flowers.

Newcomb, G. D.— Album Leaves.

Orth, L. E.— Fifteen pieces for young pianists (Opus 15), Five sketches (Opus 16), Ten little fingers (Opus 21), Twelve étude pieces (Opus 22).

Popp — Birdsong.

Read, E. M.— Bright Eyes (six dances).

Rohde—Stray Leaves (twelve pieces).

Smith, Hannah — Little Beginners' Pianoforte Album, Five-note Pieces (Opus 8).

Streabbog — Bell Rondo, Pleasures of Youth (six pieces).

Webb — Fruits and Flowers (Opus 89).

Winthrop — Ten Fairies (ten pieces).

Easy and Intermediate Grades (2-3).

Bachmann — La Napolitaine, Petite Serenade, Song of the Good Old Times.

Beethoven — Easy Variations in G, Variations on "Nel cor Piu."

Behr — Echo du Bal, Turtle-doves, My Dear Switzerland, Dolores.

Bendel — Nocturne.

Beaumont — Con Amore, Paquerette.

Cooper —Alone.

Ducelle — Twelve Musical Memories (Opus 16), Twelve Musical Favors (Opus 17), Ten Storiettes (Opus 20).

Durand — Chaconne, Valse in E flat.

Duvernoy —Waltz and Barcarolle (Opus 272, Nos. 1 and 2).

Frey —Arioso.

Giese — March, Gavotte, Cheerful Heart.

Godard, Charles — Penseé, Angelus, Dancing Stars, A la Fontaine, Chanson d'Amour.

Goldner — Romanze.

Gurlitt — Fleurs de Salon (Opus 104), Novellettes (Opus 148).

Haydn — Gypsy Rondo.

Hennes — Elfin Dance.

Hitz — Bon Jour, Bonne Nuit, Serenata, Eureka Mazurka.

Liebling, Emil — Three Rondinos (Opus 37), Allegretto, Romance and Capriccio (Opus 32).

Spindler — Maybells (two books), Sylphs (six dances), Hedgeroses (three pieces).

Stiehl — Gay Pictures (Opus 64), (ten pieces).

Streabbog — Faust.

Higher Intermediate Grade (3-4).

Bendel — Ricordanza, Souvenir of the Tyrol.

Bohm — The Fountain, Pour la Saison.

De Kontski — Au bord de l'Ocean.

D'Orso — Nocturne, Spinning Song.

Gaenschals — Libellen-spiel.

Gilder — Amaranthus.

Gregh — Chant des Seraphim.

Hollaender — Canzonetta.

Holst — Acacia.

Jungmann — Will o' the Wisp.

Koelling — The Skylark's Morning Song.

Krogman — Collections (Opus 10, 15, 35, 45, 49, 64 and 67), (Wood Edition).

Kuhe — Feu Follet.

Kullak — Childhood Scenes.

Lange — From Olden Times, Valse "Faust," Maytime of Love (six pieces), March "Tannhäuser," A la Cosaque.

Lebierre — Fidelia.

Lichner — Esperance.

Liebling, Emil — Cradle Song (Opus 23), Valse Impromptu (Opus 38), Princess Waltz and Commonwealth March.

Loeschhorn —Valse, Impromptu and Lucrezia Borgia from Opus 37.

Maylath — Menuet Melodique.

Merkel — Polonaise (Opus 28).

Meyer — Gavotte, Barcarolle.

Meyer-Helmund — Dialogue, Barcarolle (Opus 134), Ballet-music.

Morley — Capri.

Nevin — Narcissus, Day in Venice, Barchetta.

Pfefferkorn — Iris.

Pieczonka — Hommage à Pologne, Tarantelle.

Richards —Victoria Nocturne.

Rosenhain — Andante and Rondo.

Seiss — Abendlied and Intermezzo (Opus 9).

Smith, Seymour — Dorothy, Lady Betty.

Smith, Sydney — Menuet Romantique.

Schytte — At Eve, Cradle Song.

Schubert — Moment Musical (Opus 94, No. 3).

Thomé — Simple Aveu, Under the Leaves, Twilight, Tarentelle.

Tours — By the Brookside, A la Bourrée, Gavotte Moderne.

Wachs — Myrtle Valse.

Wely — Titania.

Williams — On the Lake.

Moderately Difficult Grades (4 and 4-5).

Bachmann — Isabel Waltz, The Sylphes and March Cosaque.

Balart — Ideal Waltz.

Bargiel — Idylle (Opus 32).

Beaumont — Menuet in D.

Bendel — Invitation a la Polka, Polka de la Cour, By Moonlight, Spinning Wheel, Sakontala Valse de Concert, Dornroeschen and Silberquelle.

Berton — Souvenir de Rigi.

Bohm — Staccato, Seguidilla, Polonaise (Opus 153).

Borowski — Menuet in G, Valsette.

Chaminade — Elevation, Pierrot et Pierrette, Scarf Dance, Autumn, The Flatterer, Toccata (Opus 39), Three Preludes (Opus 84), Air de Ballet (Opus 30).

Concone —Valse en Octaves.

Conrath — Menuet Moderne, Dance des Dryades.

Constantino — Camelia.

Delacour — Menuet.

Delahaye — Columbine Menuet.

Dennée — Tarantelle, Forest Sounds, Finale, Irresistible Waltz, Le Papillon.

Dubois — Intermezzo (Opus 20).

Dupont — Gavotte, Toccatelle.

Dussek — Consolation.

Dvořák — Humoreske.

Field — Nocturnes Nos. 1 and 5, Rondo in E flat.

Friml — L'Aurore, Reveil du Printemps.

Galeotti — Gavotte.

Godard, B.— Au Matin.

Gregh — Grand Valse Romantique.

Gruetzmacher — Album Leaf.

Heller — Tarantelle (Opus 85).

Hoffman — Solitude, Erl King.

Huenten — La Rose.

Hummel — Rondo (Opus 11).

Jadassohn — Scherzo (Opus 35).

Jensen — Happy Wanderer, The Mill, Will 'o the Wisp, Galatea, The Enchantress.

Joseffy-Boccherini — Menuet.

Kalkbrenner — Introduction and Rondo (Opus 52).

Karganoff — Nocturne and Mazurka (Opus 3), Humoreske.

Ketten — Castanets.

Krueger — La Gazelle.

Kullak — The Violet.

Kunkel — Hiawatha.

Lachaume — Gavotte Badine.

Lack — Chant du Ruisseau, Idilio, Polonaise (Opus 46), Valse Arabesque.

Lang, Margaret Ruthven — Springtime (Opus 30).

Lasson — Crescendo.

Lavallée — Papillons.

Leschetizky—Intermezzo in Octaves, The Two Skylarks, Nocturne in A.

Liadow — Musical Snuff-box.

Liebling, Emil — Feu Follet (Opus 17), Album-leaf (Opus 18), Kensington Waltzes (Opus 19), Romance Poetique (Opus 20), Canzonetta (Opus 26), Madeleine Waltz (Opus 27), Manuela Air de Ballet (Opus 29), Valse Poetique (Opus 31), Spring Song (Opus 33), Serenade (Opus 34, No. 1), Lolita (Opus 39).

Litolff—Spinning Song.

Loeschhorn — La Belle Amazone, A Venise, Dora Bella, Festklaenge, Village Festival, Reverie.

Lynes — Song of the Woodman.

Mattei — Victoria Gavotte, Tarantelle.

MacDowell — Czardas, Woodland Sketches, The Brook, Shadow Dance.

Mills — Tarantelle, Valse Caprice (Opus 29), Butterfly, Saltarello, Second Barcarolle.

Napravnik — Nocturne (Opus 48).

Neupert — Spring Song.

Nevin — In Arcady.

Niemann — Gavotte (Opus 16), Murmuring Zephyrs.

Nollet — Elegy.

Ole Olsen — Suite.

Paderewski — Menuet.

Paradies — Toccata.

Poldini — Dancing Doll, Marche Mignonne.

Rameau — Gavotte and Variations.

Raff — Fabliau, Bolero (Opus 111), Étude Melodique (Opus 130, No. 1).

Ravina — Étude de Style, Allegro Classique.

Reinecke — Gavotte (Opus 123).

Reinhold — At the Fountain (Opus 52), Impromptu (Opus 28, No. 3), Étude in D flat.

Reynald — La Fontaine.

Ritter — Chant du Braconnier, Les Courriers.

Rivé-King — Bubbling Spring.

Rosellen — Polonaise from "Mignon."

Rubinstein — Polka Bohème, Melody in F, Serenade in D minor, Barcarolle (Opus 31).

Sapellnikoff — Petite Mazurka.

Scharwenka — Polish Dance, Polonaise (Opus 12), Impromptu (Opus 17).

Schubert — Impromptu (Opus 142, No. 2), Menuet in B minor.

Schuett — Valse Lente, Romance (Opus 35), Étude Mignonne.

Seeboeck — Menuet Antique.

Seiss-Beethoven—Three German Dances.

Silas — Gavotte in E minor.

Sinding — Serenade (Opus 32).

Smith, Sidney — Cantilena, Au Revoir, Tarantelle, Danse Napolitaine, Gavotte, La Danza, Martha, Fra Diavolo, Notre Dame.

Smith, Wilson G.— Berceuse in F.

Steele, Porter — September Morn, Petite Serenade.

Stiehl —Arabesque in D minor.

Strelezki — Serenade (Opus 191).

Thomé —Valse Aragonaise.

Tschaikowsky — Troika, Chant sans Paroles (Opus 3), Humoresque (Opus 10).

Wachs —Valse Mystique.

Wallace —Witches' Dance.

Weber — Invitation to the Dance.

Whelpley — Serenade.

Wilm — Humoreske (Opus 47), Suite (Opus 155), Die Kleine.

Advanced Grade (5).

Backer-Grondahl — Serenade, Mandolinata.

Bargiel — Suite (Opus 31).

Bartlett, Homer — Two Japanese Airs, Ballade in D flat, Nocturne (Opus 216), Æolian Murmurs.

Beach, Mrs. H. H. A.— Scotch Legend and Gavotte (Opus 54).

Beethoven —Andante in F, Rondo (Opus 129), Variations in F, 32 Variations in C minor.

Bendel — Liebeslied from "Walküre."

Bennett, Wm. Sterndale — Rondo piacevole (Opus 25).

Bizet — Le Retour.

Brahms — Capriccio in B minor (Opus 76).

Brandeis — Gavotte in A minor.

Brassin — Nocturne (Opus 17).

D'Albert — Serenade in B.

Debussy — Second Arabesque.

D'Indy — Laufenburg.

Friml — California Suite (Opus 57).

Foote — Two Suites.

Gernsheim — Æolus.

Godard, B.— Jongleries, Pan, Guirlandes, Cavalier Fantastique, Second Mazurka, Fourth Barcarolle, Fourth Mazurka.

Goldbeck — Flashes from the West, Le Tourbillon.

Goria — Étude de Concert (Opus 8).

Gottschalk — Marche de Nuit, Last Hope, Ricordati, Mancenillier, Berceuse, Il Trovatore, Grand Scherzo, Dernier Amour.

Gruenfeld — Romanze (Opus 45), Octave Étude (Opus 15).

Haydn —Variations in F.

Heller — Saltarello (after Mendelssohn), La Truite, On Wings of Song.

Henselt — La Gondola, Spring Song, Toccatelle.

Hummel — La bella Capricciosa.

Jonas — Toccata.

Joseffy —At the Spring.

Klein, B. O.—Valse Noble (Opus 39).

Kroeger — Ixion, Mercury, Egeria.

Kullak — Valse (Opus 5), La Gazelle, Luetzow's Wilde Jagd.

Kunkel — Egmont Overture.

Lachner — Prelude and Toccata (Opus 57).

Leschetizky — The Two Skylarks, Arabesque in A flat, Mazurka (Opus 24, No. 2).

Liebling, Emil — Meteor Galop (Opus 10), Gavotte Moderne (Opus 11), Elfin Dance (Opus 34, No. 2), Second Menuet (Opus 35), Valse Étude (Opus 36), Étude de Salon (after Chopin's study Opus 25, No. 9), and Scherzo (Opus 40).

Loeschhorn — Suite (Opus 130).

Lysberg — Grand Marche Triomphale.

MacDowell — The Eagle, Prelude (Opus 10), March Wind, Witches' Dance.

Milde — La Capricieuse.

Nevin — Nocturne, Barcarolle, In My Neighbor's Garden.

Paderewski — Polonaise (Opus 9).

Rachmaninoff — Preludes in C sharp minor and G minor, Polichinelle.

Raff — La Fileuse, Introduction and Rondo (Opus 87), Cachoucha Caprice, Étude Mélodique (Opus 130, No. 2), Gavotte (Opus 125), Suite (Opus 72), Tour á cheval, Romanza (Opus 41).

Rheinberger — Fugue in G minor, Ballade in G minor.

Rimsky-Korsakoff — Novellette (Opus 11, No. 2).

Rivé-King —Vienna Bonbons.

Rubinstein — Fourth and Fifth Barcarolles, Kamennoi-Ostrow.

Satter — Belles of New York Concert Waltz.

Schubert — Impromptus (Opus 90, No. 2) in E flat, (Opus 142) in B flat.

Schuett — Carneval Mignon, Valse Mignonne, A la bien Aimée.

Schytte — Snowflakes (Opus 63).

Seeling — Gnomenreigen, Loreley, Schilflieder.

Sibelius — Romanze (Opus 24) in D flat.

Sinding — Intermezzo (Opus 65, No. 5), Marche Grotesque, Rustle of Spring, Gobelins.

Staub — Sous les bois, Arabesque.

Saint-Saëns — Caprice "Alceste," Gavotte, Dance of the Dervishes (Beethoven).

Weber — Rondo Brilliant, Polacca Brilliante, Momento Capriccioso.

Westerhout — Sonata in Ancient Style.

Whiting — Prelude (Opus 15).

Wilm — Presto Scherzando (Opus 114).

Wollenhaupt — Valse Heroique, Two Marches de Concert, Whispering Winds, Last Smile, Spinning Song (after Wagner).

Difficult (Grade 6).

Arensky — By the Sea, Étude (Opus 36).

Beethoven —Variations and Fugue (Opus 35).

Bendel — Cascade du Chaudron, Ballade, Fantasie "L'Africaine."

Brahms — Scherzo (Opus 4).
Castro —Valse de Concert (Opus 1).
Chaminade —Variations (Opus 120).
D'Albert — Suite (Opus 1), Scherzo (Opus 16).
Debussy — Prelude in C minor from the Suite.
De Kontski — Fantasie "Faust."
Dubois — Les Abeilles (The Bees).
Dupont — Toccata de Concert (Opus 36).
Friml — Concert Waltz in D flat.
Godard — En Route.
Gottschalk — Tremolo, Murmurs Eoliens, La Chute des Feuilles.
Gruenfeld — Persischer Marsch.
Heymann — Elfenspiel.
Hummel — Fantasie in E flat (Opus 18).
Juon — Étude from Nymphs and Satyrs.
Klein, Bruno Oscar — Suite Opus 25).
Kroeger — Theme and Variations.
Kronke — Carreno Waltz.
Kullak — Barcarolle (Opus 123), Scherzo (Opus 125).
Kunkel — Overture "Tannhäuser."
Leschetizky — Tarantelle.
Liebling, Emil — Florence Valse de Concert (Opus 12), Romance Dramatique (Opus 21), Menuetto Scherzoso (Opus 28), Mazurka de Concert (Opus 30), Concert Polonaise (Opus 41).
Martucci — Concert Étude (Opus 9).
MacDowell — Étude de Concert (Opus 36).
Mason, Wm.— Silver Spring.
Pease — Polonaise "Mignon."
Poldini — Étude de Concert (Opus 19, No. 2).
Raff — Giga con Variazioni (Opus 91), Fantasie Polonaise (Opus 106), Valse Juliet, Polka de la Reine, Tambourin, Rigaudon.
Reinecke — Ballade (Opus 20).
Rivé-King — Prelude and Fugue by Guilmant.

Rosenthal — Papillons, Concert Study after Chopin's Valse (Opus 64, No. 1).

Rubinstein — Valse Allemande, Toccata (Opus 69), Gavotte (Opus 38), Valse Caprice, Polonaise from Opus 14, Staccato Étude.

Saran — Fantasie (Opus 5).

Scharwenka, Xaver — Valse Caprice (Opus 31).

Schubert —Wanderer Fantasie.

Schumann, G.— Tarantelle (Opus 11).

Schytte — Polonaise (Opus 11).

Sgambati — Toccata.

Sinding — Prelude (Opus 34), Étude (Opus 74), Variations (Opus 74).

Saint-Saëns — Kermesse and Valse from "Faust," Allegro Scherzando from Concerto (Opus 22).

Tausig — Military March, Invitation to the Dance, Man lebt nur einmal.

Thalberg — Airs Russes (Opus 20), Fantasies Moise, Don Juan, Don Pasquale, Tarantelle, Andante in D flat (Opus 31).

Tschaikowsky — Polacca (Opus 72), Theme and Variations (Opus 19).

Veit — Magic Fire Scene, "Walküre."

Vogrich — Staccato Caprice.

Wieniawski—Valse de Concert.

Very Difficult (Grade 7).

Aus der Ohe — Étude de Concert (Opus 3).

Balakirew — Islamey.

Beach, H. H. A.— Variations on a Balkan theme.

Blumenfeld — Valse de Concert after Glazounow.

Brahms-Paganini — Variations.

Brune, Adolf — Two Ballades.

Busoni— Aus der Jugend, Nos. 2 and 3, after Bach and Mozart. Chaconne Bach.

Dohnanyi — Rhapsodies.

Godowsky — Invitation to the Dance and Perpetual Motion, after Weber, Arrangement of Chopin's Rondo (Opus 16), Roccoco (a collection of old masters), and Transcriptions of Chopin's Études.

Pabst — Paraphrase "Onegin."

Poldini — Zigeunernovelle.

Ravel — Jeux d' Eaux.

Rosenthal — Theme and Variations.

Rubinstein — Valse and Galop from Opus 14.

Schultz-Evler — Beautiful Blue Danube Waltz.

Smetana — By the Seashore.

Saint-Saëns — Allegro Appassionato (Opus 70), Étude en forme de Valse.

Tausig — Ungarische Zigeunerweisen, Ride of the Walkyries, Nachtfalter, after Strauss.

Tschaikowsky — Polonaise "Onegin," arranged by Liszt.

Pieces for the Left Hand Alone.

Bach, Ph. Em. — Solfeggietto (Parsons).

Bach, Johann Sebastian — Gavotte in E (Joseffy), Chaconne transcribed by Brahms and Zichy.

Bertini — Studies (Opus 29 and 32), arranged by August W. Hoffmann.

Bial — Concert Study after Chopin's Opus 10, No. 2.

Chopin — Études as paraphrased by Godowsky.

Foote — Valse (Opus 6, No. 4), Three Pieces (Opus 37).

Goria — Étude.

Holländer — Six Intermezzi (Opus 31) and Six Pieces (Opus 52).

Leschetizky — Sextet from "Lucia."

Lichner — Three Romances (Opus 267).

Liszt — Valse d' Adèle.

Lysberg — Étude (Opus 20).
Niemann — Three Pieces (Opus 40).
Reger — Four Special Studies.
Reinecke — Sonata (Opus 179).
Rheinberger — Six Studies (Opus 113).
Scriabine — Prelude, Nocturne.
Smith, Sydney — Com' e gentil.
Spindler — Laendler, Funeral March, Serenade.
Willmers — Freudvoll and Leidvoll.
Zichy — Sonata.

Compositions in Which the Left Hand Predominates.

Chopin — Prelude (Opus 28, No. 3) and Étude (Opus 10, No. 12).
Henselt — La Gondola.
Hoffmann, A. W. — Arrangements of Bertini's Studies (Opus 29 and 32).
Joseffy — Étude in A flat.
Lack — Valse pour la main gauche.
Mendelssohn — Song without Words, No. 11.
Moszkowski — Étude (Opus 24, No. 1).
Neupert — Étude in F.
Schytte — Étude (Opus 48, No. 1).
Seeling — Loreley.
Sinding — Prelude (Opus 34) and Étude (Opus 74).
Weber — Perpetual Motion, transcriptions by Brahms and Tschaikowsky.

Piano, Four Hands.

The grade of difficulty is indicated by numbers.

Armand — Easy Pieces (Opus 9 and 20), Grades 1-2).
Beethoven — Three German Dances arranged by Seiss (4).

Behr—Spring Flowers (2), Commencement March (2).

Bertini — Studies (Opus 97),(2).

Biedermann — Impromptu (Opus 81), Dancing Waves (Opus 82), (1-2).

Bohm — Birthday Music (Opus 250), (2); Fanfare (Opus 128), (3); Children's Sonata (Opus 108), (2); Easy Allegro (Opus 197), (2); Sonatas (Opus 84, Nos. 1-2), (3).

Brahms — Hungarian Dances (5 and 6).

Burgmein — Romance de Pierrot et Pierrette (4).

Clementi — Sonatas (4).

Diabelli — Sonatinas and Sonatas (3-4).

German, Edw.— Dances, Henry VIII., (4).

Godard, Charles — Carneval, Six Easy Pieces (2-3).

Goldner — Six Suites (5).

Gounod — Ballet Music, "Faust" (4).

Grieg — Symphonic Pieces (Opus 14), (5); Peer Gynt Suite (4).

Gurlitt — Tender Blossoms (Opus 178), Twenty Easy Pieces (1-2); The Beginner (Opus 211), Twenty-two Pieces (1); Stray Leaves (Opus 202), Twenty-two Pieces (1).

Hofmann — Italian Love Story (Opus 19), (4-5).

Hummel — Sonata in A flat (5).

Jensen — Wedding Music (4).

Kowalski — At Full Speed Galop (4).

Kuhlau—Sonatinas (Opus 44 and 66), (2).

Lachner, Franz — Suites (4-5).

Loeschhorn — Pieces (Opus 51 and 182), (2-3).

Loew — Teacher and Pupil, Six Easy Pieces (Opus 563), (2); Rural Sketches, (1-2); Minstrels' Serenade (2).

Mendelssohn — Allegro Brilliant (Opus 92), (5).

Moscheles — Sonata (Opus 47), (5).

Moszkowski — Three Pieces (Opus 11), (4); Spanish Dances (Opus 12), (3-4); Spanish Dances (Opus 21),

(4); From Foreign Parts, Six Duets (Opus 23), (3-4); German Rounds (Opus 25), (4-5); Four Pieces (Opus 33), (4-5); First Orchestra Suite (Opus 39), (6); Polish Dances (Opus 55), (4); Ballet Music, "Boabdil" (4).

Mozart — Sonatas (3-4).

Nevin — Country Dance (3).

Nicodé — Pictures from the South (Opus 29, Nos. 1, 2, 3), (5); Scherzo Fantastique (6).

Onslow — Two Sonatas (4).

Raff — Tarantelle (Opus 82, No. 12), (4).

Ravina — Duet "Euryanthe" (5).

Rubinstein — Ballet Music "Feramors" (4).

Schmitt, Jacob—Sonatinas (Opus 208 and 209), (2-3).

Schubert — Marches, Polonaises, Fantasie in F minor (3, 4, 5).

Schytte—Album (Augener Edition), (3-4).

Spindler — Flower Basket—(Forty Easy Pieces) (1-2).

Tours—Suite (2-3).

Wilm — Easy Pieces (Opus 12, 81 and 182), (1-2).

Wohlfahrt — Easy Pieces (Opus 143), (1-2); School for Beginners (1).

Wolff — First Lessons (Opus 192), Ten Easy Pieces (1-2).

Excellent material is also available in the Overtures and Symphonies of the great masters arranged for four hands.

Piano, Six Hands.

André — Amusement en forme d'un Rondeau (3).

Ascher — Fanfare Militaire (Opus 40), (4).

Behr — Festival March (1-2); March (Opus 295, No. 3), (2-3); Mazurka (Opus 375), (2); Polka (Opus 377), (2-3); Opus 451 (Four Pieces), (2).

Billema — Valse (Opus 68), (2).

Boieldieu — Overture "Caliph of Bagdad" (3-4); Overture "La Dame blanche" (4).

Gobbaerts — Marche Triomphale (Opus 83), (3).

Gurlitt — Husaren-Marsch (2-3).

Krug — Fantasie "Freischuetz" (Opus 349, No. 3), (3-4); Fantasie, "Barber of Seville," (Opus 349, No. 5), (3-4).

Moszkowski — Waltz (3-4), arranged by Gurlitt.

Mozart — Menuet from Symphony in E flat (3-4).

Oesten — Tyrolienne (Opus 175), (3-4) Idylle (Opus 193), 3-4); Fest-Marsch in C (Opus 267), 3-4); Amusement Tyrolien (Opus 305), (3); Fruehlings Einzug (Opus 319), (3-4).

Schubert — March in D (Opus 27, No. 3), (3).

Schuster — Gavotte (Opus 5), (4).

Siewert — Maybells (Opus 67), (3-4).

Spindler — Glockentoene (Opus 110), (4).

Streabbog — Twelve Easy Pieces (Opus 100), (2); Aux Pensionnats (Three Morceaux), (2-3).

Tutscheck — Kinder-Quadrille (Opus 36), (2-3); Fruehlingsmarsch (Opus 37), (3).

Weber — Invitation to the Dance, arranged by Th. Herbert (4-5).

Two Pianos, Four Hands.

Bach — Concertos, Second Piano part to Preludes from the Clavichord (Moscheles).

Beethoven — Fantasie (Opus 80), arranged by Bülow.

Behr— —Polka (Opus 443), (easy).

Bruell — Tarantelle (Opus 6).

Chaminade — Andante, Intermède, Pas des Cymbals, Le Matin, Le Soir.

Chopin — Rondo (Opus 73), Sonata (Opus 35), arranged by Saint-Saëns.

Duvernoy — Feu Roulant (Opus 256).

Henselt — If I Were a Bird, Second Piano to the Cramer Études.

Kunkel — Transcription of Mendelssohn's Midsummer Night's Dream.

Liszt — La Danza, Concerto Pathétique, Les Préludes, Hexaméron, Ninth Beethoven Symphony, Don Juan Fantasie, arranged by Kullak.

Loew — Allegro Brilliant (Opus 325), Hungarian Rhapsody (Opus 344), Valse and Tarantelle (Opus 491).

Lysberg — Transcriptions Don Juan, Magic Flute, Oberon.

Moscheles — Hommage à Handel.

Mozart — Four Sonatas, arranged by Grieg, Sonata in D (original), Concerto in E flat, Sonata in F, arranged by Reinecke.

Raff — Chaconne.

Ravina — Grand Duo "Euryanthe."

Reinecke — La Belle Griselidis, Impromptu "Manfred," Gluck's Gavotte.

Rheinberger — Duo (Opus 15).

Schuett —Valse Paraphrase after Chopin, Impromptu-Roccoco.

Schumann — Andante and Variations (Opus 46).

Sinding —Variations (Opus 2).

Saint-Saëns — Dance Macabre, Marche Heroique, Variations on a Beethoven theme.

Thalberg — Fantasie Norma.

Wilm —Valse, Sarabande and Variations.

Also arrangements of overtures and symphonies.

Two Pianos, Eight Hands.

Behr — Polka (Opus 443).

Boccherini — Menuet.

Bohm — La Grace.

Chevallier — March (Opus 27).

Chopin — Polonaise (Opus 40, No. 1).

Chwatal — Easy Pieces (Opus 128).

Engelmann — Over Hill and Dale (Opus 270), Parade Review (Opus 307), March (Opus 433).

Glinka — Polonaise.

Gobbaerts — Polonaise (Opus 115), Galop (Opus 126).

Gounod — March from "Faust."

Handel — Hallelujah Chorus.

Kafka — March (Opus 81).

Kinkel —Wild Flower March.

De Kontski — March (Opus 369).

Kowalski — March (Opus 13).

Kuecken — Polonaise (Opus 72).

Lachner — March from Opus 113.

Liszt — Second Rhapsody.

Mattei — Grand Valse.

Mendelssohn —Wedding March.

Meyerbeer — Torchlight Dance.

Mohr — Three Easy Pieces (Opus 29), Rondo (Opus 47), Polacca (Opus 48), March (Opus 57).

Moszkowski — Spanish Dances (Opus 12), Valse Brilliant.

Raff — March "Lenore."

Rubinstein — Trot de Cavallerie.

Schmidt — Polonaises (Opus 9 and 32).

Schubert — Military Marches.

Spindler — Charge of Hussars.

Tschaikowsky — Marche Slave.

Wagner — Prelude "Meistersinger," Ride of the Walkyries.

Weber — Invitation to the Dance.

Also arrangements of overtures and symphonies.

Concertos with Orchestra or Second Piano Accompaniment.

Bach — D minor.

Beethoven — Five Concertos in C, B flat, C minor, G and E flat.

Bennett, Wm. Sterndale — Opus 19 in F minor.

Brahms — Opus 15 and 83.

Chopin — Opus 11 and 21.

D'Albert — Opus 2 and 12.

Dussek — G minor Concerto (First Movement).

Dvořák — Opus 33.

Field — A flat Concerto (First Movement).

Grieg—Opus 16.

Haydn — Concerto in D.

Hiller — Opus 69.

Hummel — Opus 85 and 89.

Liszt — Two Concertos in E flat and A major.

Litolff — Scherzo from Concerto Symphonique (Opus 102).

MacDowell — Two Concertos (Opus 15 and 23).

Mendelssohn — Opus 25 and 40.

Moscheles — Opus 56 and 58.

Moszkowski — Opus 59.

Mozart — Concertos in D minor, A major, D major (Coronation).

Paderewski — Opus 17

Pierné—Opus 12.

Raff — Opus 185.

Reinecke — Opus 72.

Ries — Opus 55.

Rosenhain — Concerto in D minor (Opus 73).

Rubinstein — Opus 70.

Sauer — Concerto in E minor.

Scharwenka — Opus 32.

Schuett — Opus 7.

Schumann — Opus 54.
Schytte — Opus 28.
Sgambati — Opus 15.
Sinding — Concerto in D flat.
Saint-Saëns — Opus 22 and 44.
Taubert — Opus 189.
Tschaikowsky — Opus 23.
Weber — Concertstück (Opus 79): also *Mozart* Concerto in E flat for two pianos, and *Bach* Triple Concerto in D minor for three pianos.

Concert Pieces with Orchestra or Second Piano Accompaniment.

Chaminade — Concertstück (Opus 40).
Chopin — Variations "La ci darem" (Opus 2), Fantasie on Polish Themes (Opus 13), Krakowiak (Opus 14), Polonaise (Opus 22).
Franck, César — Variations Symphoniques.
Godard — Introduction and Allegro (Opus 49).
Hummel — Rondo (Opus 56).
Liszt — Hungarian Fantasie, Mephisto Valse, Fantasie "Ruins of Athens," Spanish Rhapsody (Busoni).
Mendelssohn — Capriccio Brilliant (Opus 22), Rondo Brilliant (Opus 29), Serenade and Allegro giojoso (Opus 43).
Ole Olsen — Petite Suite with string orchestra.
Paderewski — Polish Fantasy.
Preyer — Concertstück (Opus 49).
Raff — Suite (Opus 200).
Reinhold — Suite (Opus 7), (with string orchestra).
Schubert — Wanderer Fantasie (Liszt).
Schumann — Introduction and Allegro (Opus 92).

Saint-Saëns — Rhapsodie d'Auvergne, Africa (Opus 89), Wedding Cake Valse (with string orchestra).

Weber — Polacca Brilliante (Liszt).

Whitney — Fantasy.

Widor — Fantasie (Opus 62).

Chamber Music.

Piano and Violin — Sonatas by *Bach, Beethoven, Brahms, Franck, Gade; Goldmark,* Suite (Opus 11); Sonatas by *Grieg* (Opus 8, 13 and 45); *Handel, Haydn, Mozart;* Five Sonatas by *Raff;* Sonatas by *Reger;* Suites by *Ries; Rubinstein,* Sonatas (Opus 13 and 19); *Xaver Scharwenka,* Sonata (Opus 46); *Schubert,* Rondo in B minor; *Schuett,* Suite (Opus 44); *Schumann,* Two Sonatas; *Sinding,* Suite (Opus 10); Sonatas (Opus 27 and 73); *Sitt,* Three Sonatinas (Opus 62); *Sjogren,* Sonata (Opus 19).

Piano, Violin and 'Cello — Trios by *Arensky, Bargiel, Beethoven, Bernard, Chopin* (Opus 8), *Dvořák, Gade, Godard, Haydn, Lalo, Mendelssohn* (Opus 49 and 66), *Mozart, Reger, Rubinstein* (Opus 52), *Xaver Scharwenka* (Opus 1), *Schubert* (Opus 99 and 100), *Schuett,* Walzermaerchen; *Schumann* (Opus 63, 80, 110); *Sinding* (Opus 64 and 87); *Tschaikowsky, Volkmann.*

Piano, Violin, Viola and 'Cello — Quartets by *Brahms, Beethoven, Rheinberger, Schumann* (Opus 47).

Quintets for Piano and Strings — By *Brahms, Dvořák, Mozart, Reinecke* in A major (Opus 83), *Rubinstein* (Opus 99), *Schubert* (Opus 114), and *Schumann* (Opus 44).

Piano Septets — By *Hummel* and *Saint-Saëns.*

Piano Octet — *Rubinstein* (Opus 9).

Piano and 'Cello — Sonatas by *Bach* and *Beethoven; Chopin,* Introdution and Polonaise (Opus 3), and Sonata (Opus 65); Sonatas by *Godard, Grieg* (Opus 36), *Mendels-*

sohn (Opus 45 and 58), *Reger* (Opus 28 and 78), *Rubinstein* (Opus 18); Suite by *Saint-Saëns; Strauss,* Sonata (Opus 6).

PIANO AND VIOLA — *Rubinstein,* Sonata (Opus 49).

PIANO AND FLUTE — Sonatas by *Bach, Meyer Olbersleben* and *Reinecke,* Undine (Opus 167).

PIANO AND CLARINET —*Weber,* Grand Duo Concertante (Opus 48).

CHOPIN'S WORKS FOR THE STUDENT.

NOCTURNES — Opus 9, No. 2; Opus 15, Nos. 1 and 2; Opus 27, No. 2; Opus 37, Nos. 1 and 2; Opus 48, No. 1, and Opus 55, No. 1.

ÉTUDES — Opus 10, Nos. 1, 2, 3, 4, 5, 7, 8, 12; Opus 25, Nos. 1, 2, 3, 6, 7, 8, 9, 11.

WALTZES — Opus 18; Opus 34, No. 1; Opus 42, and Opus 64, Nos. 1 and 2.

MAZURKAS — Opus 7, Nos. 1 and 3; Opus 33, No. 4.

POLONAISES — Opus 26, No. 1; Opus 40, No. 1; Opus 53; Opus 71, No. 2, and Andante Spianato and Grande Polonaise Brilliante (Opus 22).

SCHERZOS — Opus 20 and 31.

BALLADES — Opus 23 and 47.

IMPROMPTUS — Opus 29 in A flat and Fantasie-Impromptu.

SONATAS — Opus 35 and 58.

PRELUDES — Opus 28, Nos. 1, 3, 4, 6, 7, 12, 13, 15, 16, 17, 20 and 23.

VARIATIONS — Opus 12.

RONDO — Opus 16.

BOLERO — Opus 19.

TARANTELLE — Opus 43.

FANTASIE — Opus 49.

BERCEUSE — Opus 57.

Grieg's Works.

Humoresques — Opus 6, Nos. 2 and 3.

Sonata — Opus 7.

Aus dem Volksleben — Opus 19.

Album Leaves — Opus 28, Nos. 1 and 3.

Prelude, Gavotte and Rigaudon from The Holberg Suite (Opus 40).

Lyric Pieces — Book 1 (Opus 12), Watchman's Song, Elfin Dance and Albumblatt. Book 2 (Opus 38), Berceuse. Book 3 (Opus 43), Butterfly, Birdling, Erotik and Spring. Book 5 (Opus 54), March of the Dwarfs and Nocturne. Book 8 (Opus 65), A Wedding Day. Impressions, Opus 73, Scherzo-Impromptu, A Ride at Night, and Étude.

Liszt's Works for the Piano Student.

Hungarian Rhapsodies — Nos. 2, 4, 5, 6, 11, 12, 13, 14.

Operatic Paraphrases — *Wagner:* Isolde's Liebestod; Spinning Song, from The Flying Dutchman; Elsa's Bridal Procession, from Lohengrin; Pilgrims' Chorus, Evening Star, and March from Tannhäuser; Fantasie, Rienzi. *Verdi:* Fantasie, Rigoletto. *Mozart:* Don Juan. *Meyerbeer:* Les Patineurs, from Le Prophète; Marche Indienne, from L'Africaine. *Auber:* Tarantelle, from La Muette de Portici. *Donizetti:* Fantasie, from Lucia. *Gounod:* Valse from Faust.

Miscellaneous Transcriptions — *Hummel:* Septet. *Beethoven:* Allegretto, from Eighth Symphony. *Rossini:* La Charité and Cujus Animam, La Danza, Regata Veneziana and La Serenata. Études after *Paganini* (La Campanella, etc.). *Schubert:* Soirees de Vienne (especially No. 6). Wedding March and Elfin Music from *Mendelssohn's* Midsummer Night's Dream music. *Meyerbeer's* Schiller March. *Chopin's* Chants Polonais (Nos. 1 and 5). Ruins of Athens,

after *Beethoven. Ferdinand David's* Ungarisch. *Bach's* Fantasie and Fugue in G minor and A minor Preludium and Fugue.

Overtures — Tell, Tannhäuser, Freischütz, Oberon, Jubel-Overture (Weber).

Song Arrangements — *Schubert:* Erl King, Frühlingsglaube, Auf dem Wasser zu singen, Serenade, Hark, Hark the Lark. *Beethoven:* Adelaide. *Schumann:* Widmung, Frühlingsnacht. *Mendelssohn:* On Wings of Song. *Alabieff:* The Nightingale.

Original Compositions — Sonata in B minor; Études: Feux Follets, Ricordanza, Waldesrauschen, Gnomenreigen, and three études in A flat major, F minor and D flat major; Two Legends: Bird Sermon and St. Francis Walking on the Waves; Sonnet de Petrarch in A flat major; Mazurka in A major; Hungarian Storm March in E minor; Mephisto Valse; Valse Impromptu in A flat; Consolations; Cantique d'Amour; Liebesträume; Ballades in D flat major and B minor; Polonaise in E major; Galop Chromatique; Au bord d'une source; Gondoliera and Tarantelle from Venezia e Napoli.

Mendelssohn's Works.

Characteristic Pieces — Opus 7, Nos. 3, 4, 6 and 7. Rondo Capriccioso (Opus 14). Fantasies (Opus 16, Nos. 1 and 2.

Songs Without Words — Nos. 5, 10, and 24 (technically difficult and symphonic in treatment); Nos. 3, 5 and 26 (decidedly brilliant); Nos. 2 and 14 (pathetic); Nos. 1, 8 and 19 (in the nocturne style); Nos. 4, 6, 9, 16 and 35 are of lyric character and easy to execute. Excellent technical material in Nos. 11 and 34. No. 17 is dramatic. Nos. 22 and 32 are beautiful. The Volkslied, No. 23, and Funeral March, No. 27, are appropriately named, and No. 30 is the famous Spring Song.

FANTASIE—(Opus 28) in F sharp minor.

CAPRICE in A minor (Opus 33, No. 1).

From the six Preludes and Fugues (Opus 35), use Prelude and Fugue No. 1 in E minor, the third Prelude in E minor and the fifth Fugue in F minor. Variations Sèrieuses in D minor (Opus 54), and Variations in E flat major (Opus 82). Six Children's Pieces (Opus 72). Scherzo à Capriccio in F sharp minor. Prelude and Fugue in E minor. Prelude in B flat major and Études in B flat minor and F major from Opus 104.

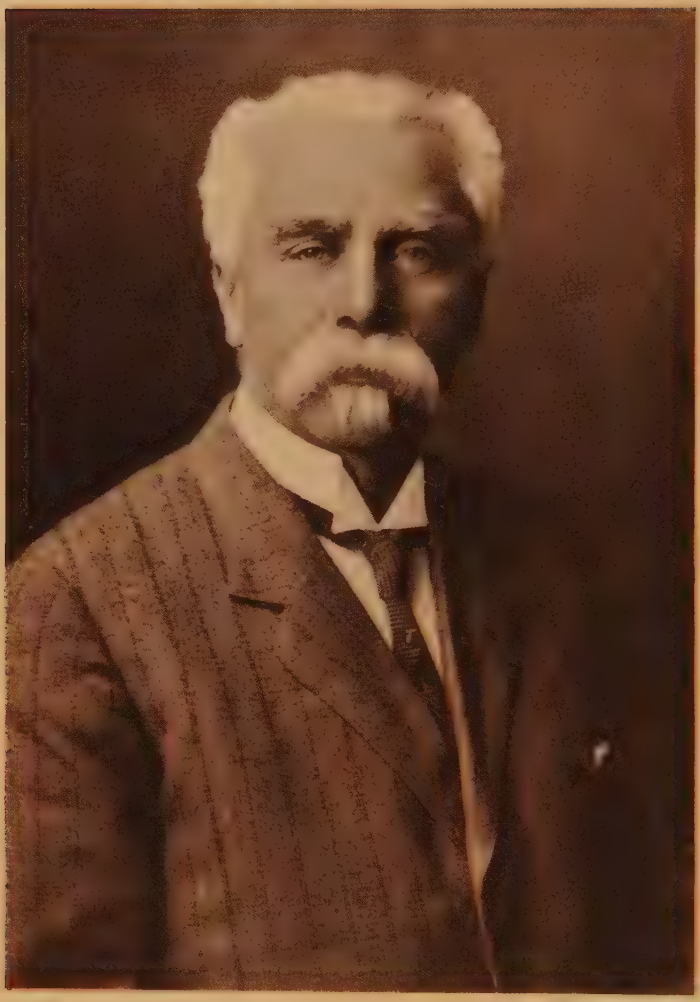
MOSZKOWSKI'S WORKS.

Scherzo (Opus 1), Hommage à Schumann (Opus 5), Moment Musical (Opus 7, No. 2), Serenata (Opus 15), Menuets (Opus 17 and 32), Scherzino and Étude (Opus 18, Nos. 3 and 4), Études (Opus 24, No. 1, and Opus 34, No. 2), Barcarolle and Tarantelle (Opus 27). *Waltzes:* Opus 34 in E, Valse d'Amour (Opus 57), and Waltz in A flat major. En Automne, Air de Ballet and Sparks, from Opus 36; Caprice Espagnol (Opus 37), Berceuse and Bourrèe, from Opus 38; Scherzo Valse (Opus 40), three poetic pieces from Opus 42, The Juggleress and Masquerade, from Opus 52; Mazurka (Opus 60, No. 3) in D, With Fan and Mantilla (Opus 80, No. 2), Allegro Agitato (Opus 81, No. 2).

SCHUMANN'S WORKS.

Papillons (Opus 2), Toccata (Opus 7), Carneval (Opus 9), Sonatas (Opus 11 and 22), omitting the Finales, and the Andante from Opus 14. Fantasie pieces (Opus 12): At Eve, Soaring, Why? Whims, At Night, Dreams and Epilogue, omitting the Fable. Symphonic Études (Opus 13). Selections from Childhood's Scenes and Album for the Young (Opus 15 and 68). Nos. 1, 2 and 5 from Kreis-

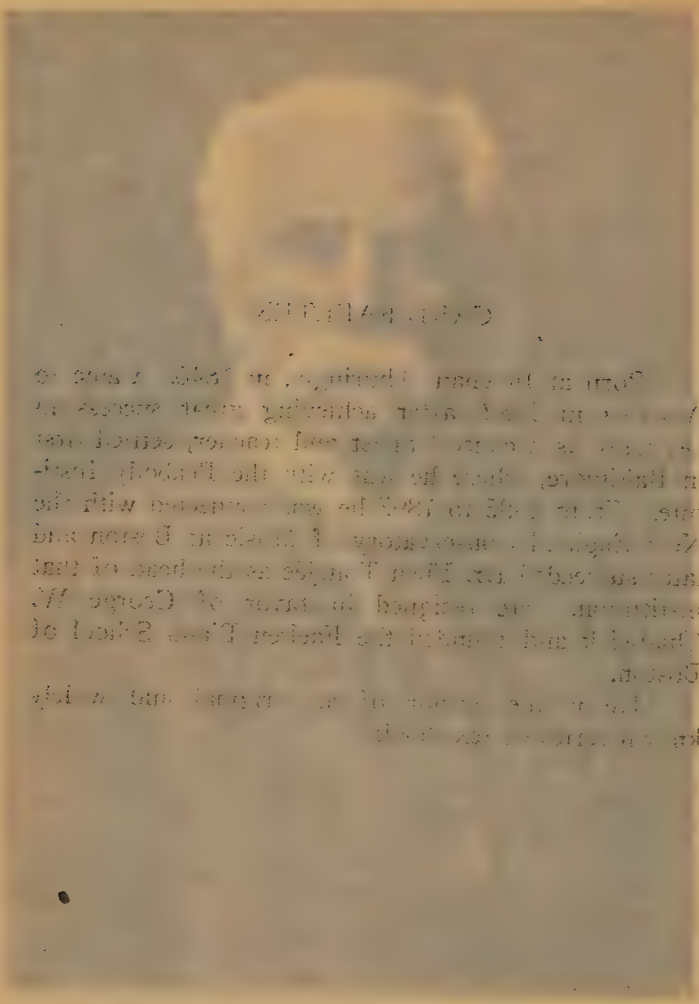
leriana (Opus 16). March Movement in E flat from Fantasie (Opus 17), Arabesque (Opus 18), Novellettes (Opus 21, Nos. 1 and 7), Nachtstück in F (Opus 23, No. 4), first movement from the Vienna Carnival Scenes (Opus 26), Romances (Opus 28, No. 2, and Opus 32, No. 2), Bird as Prophet and Hunting Song from Forest Scenes (Opus 82), Novellette from Opus 99, and Schlummerfield in E flat.



CARL FAELTEN

Born at Ilmenau, Thuringia, in 1846. Came to America in 1882, after achieving great success in Germany as a concert artist and teacher, settled first in Baltimore, where he was with the Peabody Institute. From 1885 to 1897 he was connected with the New England Conservatory of Music at Boston and later succeeded Dr. Eben Tourjée as the head of that institution. He resigned in favor of George W. Chadwick and founded the Faelten Piano School of Boston.

He is the author of an original and widely known series of text-books.



ELEMENTARY PIANO INSTRUCTION

A GRADED COURSE.

CARL FAELTEN

ANALYSIS OF CONTENTS.

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II. Elementary Stage of Pianoforte Instruction.
III. Intermediate Stage of Pianoforte Instruction.
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ELEMENTARY PIANO INSTRUCTION

Carl Faelten.

GENERAL OUTLINE.

Definition.—The aim of the present article being a description of systematic pianoforte instruction, a preliminary definition of the subject seems to be the more necessary as much misunderstanding of the real issue exists among professionals and laymen.

The object of playing on a musical instrument is to give expression of musical thought, such thought either to be created instantly as in improvising, or to be a reproduction of thoughts printed or written in a notation representing these thoughts.

If we examine certain pages of printed pianoforte music of so-called moderate difficulty, for example. a Song without Words by Mendelssohn, we find that for an intelligent understanding of the text the performer must have acquired an amazing fund of knowledge, infinitely more complicated than the knowledge required for reading printed words.

There is a system of two staves of five lines each, with signs on, between, below and above the lines; there are signs called clefs, signs called accidentals, together with key-signature, rests and notes indicating relative duration in addi-

tion to indicating a certain tone in a certain register, and representing certain intervals, harmonies, tonalities and modulations, signs for phrasing and shading and other indications. In addition the performer must have acquired knowledge of the keyboard in its relation to this notation, knowledge of suitable fingering, skill in manipulating the keys by the fingers and the pedal by the feet, and, most difficult of all, he must have acquired a trained ear with which to supervise his reproduction as to its rhythmical and tonal correctness and its esthetic quality.

Looking at the relative difficulty of these manifold requirements, it must become evident to any thoughtful observer that skill in manipulating the fingers on the keyboard, however essential it may be, represents only a small fraction of the total accomplishment, and that the largest and most difficult part of the teacher's task consists in implanting positive and readily-applied knowledge and in developing the general musical faculty, particularly the rhythmical sense, the memory, and the musical ear of his pupil.

The following outline of pianoforte instruction is based on this conception and is not merely the result of a mental speculation but has stood the test of practical and successful application for many years.

Classification.— Pianoforte instruction is usually classified in several grades: elementary, intermediate and advanced. This classification should be considered not so much with regard to the degree of relative difficulty represented in the works used for instruction as with regard to the degree of the pupil's independence from the teacher's guidance.

To explain in a more definite way these stages of progress, we may compare the following students.

Student A.— Entire beginner; knows nothing about music.

Student B.— Has had three years of competent instruction; understands correctly everything that is printed on a page of music for pianoforte; can distinguish by ear all com-

mon rhythmical and tonal problems; can play from memory with good position and fingering all major and minor scales, triads, etc.; can perform with good taste and understanding pianoforte music of simple design like Schumann Album, op. 68, Sonations by Clementi, and the like; can play at sight simple music in a moderate tempo, and analyze its construction. This pupil does not as yet understand the construction of pieces in larger forms, lacks the technical facility and presence of mind requisite for the execution of more difficult and rapid passage work, lacks independent conception for the interpretation of music otherwise in his technical reach, needs widening and strengthening of his knowledge in matters musical.

STUDENT C.— Has had nine years of competent instruction in music, which, however, has remained a side study, principal attention having been given to general school education. This pupil has a trained and attentive ear and a clear conception of all he does at the instrument, plays with good touch, appropriate shading and interpretation music adapted to his technical equipment; can read correctly, and without the aid of the teacher can form an independent judgment as to the interpretation of music of simpler contents; can follow the design of a musical work at its first hearing. This student has only an elementary knowledge of harmony, musical biography and esthetics, and no knowledge of the art of writing music; his execution although fluent, lacks the higher degree of interpretative art, and does not as yet meet the demands of the greater works of pianoforte literature.

STUDENT D.— Has had twelve years of competent instruction, the last three of which were exclusively devoted to the study of music. This student has a full equipment of correct and practical knowledge on all points enumerated in the previous paragraph; possesses an educated musical ear, executive and interpretative faculty and has at his command a respectable memorized repertory; has studied musical his-

tory and pedagogy and has acquired reliable judgment for appropriate interpretation of any music for pianoforte without the aid of a teacher.

Elementary pianoforte instruction would then consist in leading Student A to the partial independence reached by Student B. Intermediate pianoforte instruction would lead the student to a higher degree of independence as reached by Student C, and advanced instruction would lead him to full maturity as represented by Student D.

System.— Those conversant with the problem of education in any branch, know that the imparting of knowledge or skill, though a valuable art in itself, is only a small part of the task, and that the far more intricate problems are found in making the pupil assimilate and apply knowledge and skill.

To use an illustration: It is one task to teach a pupil the twenty-six letters of the alphabet, but it is another and far more difficult to teach the pupil first the formation of words and their meaning, then the combination of words in sentences, and finally the ideas expressed by these sentences. In a similar way, the student of music gains very little by mere acquaintance with notation or the other elements of music, and to accomplish results he needs ample training in applying the imparted knowledge.

It follows that the process of training the student of music must be carried on with the utmost thoroughness in order to obtain lasting results. It also follows that this training must focus equal attention on the development of *all* the demands of musical and pianistic proficiency, and that the careful systematizing of the order of their presentation is of importance.

Not satisfied with any of the works of instruction available, the author of this article, together with his brother, Reinhold Faelten, a number of years ago evolved a method of their own and published a series of text-books called "The Faelten System of Fundamental Training in Pianoforte," in

which far greater attention is given to the training of the mental faculties than what had been provided in similar works before that time.

It may be stated in a preliminary way that the system diverges in a radical manner from other elementary methods in several ways, among them by withholding from the pupil for a time the teaching of staff notation which is shorthand writing, and can be well understood only after the pupil has acquired a certain amount of musical knowledge. As will be seen, the common nomenclature of tones and staff notation is introduced after about two months of study. The study of staff notation is continued and gradually evolved until the pupil by writing exercises and other means, gains sufficient facility in dealing with its problems before he is permitted to take up music in ordinary type. The more thoroughly the pupil prepares this step the less difficulty he will experience later on.

ELEMENTARY STAGE OF PIANOFORTE INSTRUCTION.

First Year.— The instruction begins with training of the ear in observing measured time combined with a few simple rhythmical gymnastics by lifting and dropping the hands to the click of the metronome.

A judicious use of the metronome is essential for establishing a correct understanding of measurements in tone and rest as well as for developing the necessary mental and physical activity, for the musical performer has to form thought and execute it in the limits of measured time-units and must be accustomed to it from the beginning.

Next, the pupil is familiarized with the entire keyboard with the definite names for the registers as used in Germany, contra octave, large octave, small octave, one line octave, etc.

Attention is then drawn to the arrangement of the white and black keys in each octave, and finally a number of exercises utilizing this knowledge is given. These exercises form the first home lesson.

The next step consists in teaching the concepts, tone and rest in regular and irregular alternations. This is preparatory to the introduction of the standard notation for musical time units for the comprehension and assimilation of which extensive practise is provided. This practise is combined with fundamental finger exercises, the pupils being taught the formation of the five lowest tones of the major and minor scale in such a manner as to enable them to form these five-key-positions in any key. The result of these exercises is directly embodied in several short pieces given in special notation of a very simple design which may be constructed by the pupils in any of the major or minor keys as the case may be. This highly fascinating practise, usually beginning in the third week of instruction, trains the musical intellect and the ear in an effective manner and is of permanent value.

Rhythmical training is interwoven with all exercises on the keyboard. There is also provision for rhythmical ear training, primary analysis of phrase construction and opportunity for systematic memorizing on the basis of such analysis.

The next new problem added deals with the chromatic successions of the tones of the pianoforte keyboard as a basis for measurement of all tonal distances. Exercises therein again requiring and cultivating mental concentration to a high degree and calling for reconstruction in any key conclude Book 1 of the System. Three months of instruction is the utmost required for covering this ground-work.

The second book opens with the introduction of the regular English letter-names for tones. The knowledge previously acquired enables the pupil to grasp the entire nomenclature, including all names of notes with sharps, flats, double

sharps, and double flats, and to locate the tone for each name on the keyboard. This proves invaluable in the process of scale formation. The German system of denomination is employed for defining the correct octaves in connection with the letter-names.

This knowledge is further applied in its relation to notation on the five lines staff. The pupil is also made acquainted with the entire system of ledger line notes.

The system next provides continued practise of exercises and pieces in auxiliary notation in letter-names with the time units indicated separately. After this new problems are evolved in rhythmical training by systematizing the manifold combinations of small time-units and in introducing the primary rules for natural accentuation.

Detailed study of staff-notation follows by explanation of the accidentals and the clefs with numerous writing exercises. Further pieces given in letter-names offer opportunity for analysis and memory work.

The important subject of scale formation is next taken up. Here again, the subject is approached in the broadest way, scales being constructed on the basis of their similarity of interval progression. For the minor scale, the pure minor form following the signature is introduced first, establishing the intimate relation of the minor mode to its key-signature and otherwise forming a solid basis for the clear understanding of the harmonic and melodic minor scales which are taken up somewhat later.

The next step shows the scales on the staff with their key-signatures. Further on, the scales are considered from the playing side, definite rules for fingering are evolved, and for a considerable time scales supply the principal practise in technic, also the ear training deals here with recognition of major and minor scales. The pupil has to write the scales in various forms.

Finally, an auxiliary notation for scale degrees I, II, III, IV, V, VI, VII is employed for exercises and pieces which

act as powerful means for consolidating the scale knowledge and the use of all major and minor keys with equal freedom.

In the concluding part of this book the pupil becomes acquainted with more complicated problems in the line of time-units, double and triple dots, irregular time-divisions, triplets, etc., and more details regarding time-signatures. Technical exercises and ear-training utilizing these problems follow and various pieces planned to be studied in all keys complete the volume.

For children of normal ability and age, four to five months are needed for a reliable mastering of the contents of the second book, it being the common practise of teachers to devote one school year to the two books combined.

Early Technical Development.— Concerning primary pianoforte technic, the writer maintains that good technical habits can and should be acquired from the very beginning of a child's instruction, but cautions against drawing a disproportionate share of the child's attention to the management of the hands. Instead of theorizing, the teacher should illustrate positions and motions at the instrument. Normal children imitate these readily and almost unconsciously. Constant care must be exercised to have the pupil seated correctly, height of seat and its distance from the instrument needing frequent adjustment. For those needing them, footstools of correct height should be provided during the lesson and for home-practise.

Most exercises and pieces contained in the first year's work are in stationary position; thus the pupil has ample opportunity to acquire a steady hand and independence in the employment of the fingers. The fingers should be kept curved with the hands well raised at the fifth finger side, and somewhat lower at the thumb side. Precision of movement being the most important acquirement in the elementary stage, a slight exaggeration in the up and down motions of the fingers is advisable. Muscular rigidity must be counteracted

by relaxing motions following instantly the effort of pressing down the keys. A slight raising of the wrist with hand entirely relaxed is the most effective and graceful movement for this purpose, and one easily acquired by any child.

Children should not be drilled to produce extreme dynamic effects, a good quality of the mezzo forte character being the most suitable effort for their average work. Under proper guidance, they will express themselves in a natural way, and soon be able to employ some variety of dynamics in their playing.

Summary of First Year Work.— The total results of the first year of instruction place the pupil in possession of all the rudiments essential for the study of music and the pianoforte.

Ability to distinguish by ear all rudimentary rhythmical and tonal problems.

Understanding of the musical notation of all primary rhythmical and tonal problems and their nomenclature.

Understanding of the pianoforte keyboard, and its relation to musical notation.

Understanding of all major and minor scales and chords by sound and notation.

Primary technical equipment for playing.

Ability to play, systematically to memorize, and perform from memory simple pieces, and to reconstruct them in any key of the same mode.

Second Year.— With the beginning of the second year of schooling the pupil should be led at once to make practical use of his knowledge of staff-notation by playing studies and pieces simultaneously with his continuation of general elementary study and training. The little volume, "Studies in Rhythm," Part 2, of the Staff Reader, by Carl and Reinhold Faelten, containing thirty pieces in all major and minor keys, is used as the first reading-book at the author's school. This is followed by easy pieces and studies such as Czerny's Op. 139, preference always being given to such selections as

contain material in a great variety of keys and rhythms. Such reading is carried on in lessons separate from the general training work, the pupils now receiving two lessons each week.

Work in general training is resumed with the study of Book 3 of the system, which opens with an evolution of the principles of fingering.

Other problems with which the pupil is familiarized are the nomenclature of the seven scale degrees, tonic, dominant, etc.; definition of the various degrees of consonances and dissonances, and the relationship of keys. As a matter of importance thorough training is given to establish a clear comprehension of key-relationship on account of its vital bearing on the fluent reading of music. Changes of key with or without change of key-signature occur in all compositions save the very simplest, and ready recognition of these changes and of the modulations leading from one key to another is indispensable for intelligent reading. The pupil is provided with ample practise for familiarizing himself with the usage of grouping certain major and minor keys around a center key, so logically employed by the great classical composers, and still adhered to in most good compositions in smaller forms, especially in those of instructive music.

A further important addition to the pupil's primary musical knowledge is the thorough study of the inter-relations of tones knows as intervals. These are first treated and practised in connection with the pupil's knowledge of scales, to establish a firm basis for the concepts of primes, seconds, thirds, etc. But the more complicated subject of classified intervals is taken up somewhat later.

The last part of the book deals with the many details of staff-notation in its usage in pianoforte music.

Each of the four parts of the volume contains problems for ear-training, exercises for technic, particularly in scales and chords, and pieces for playing in all keys and for memory work.

Together with the playing of regular pianoforte music as above described, the mastery of the contents of Book 3 represents the second year's work of the average class of children, who, under a skilful teacher, will have made a considerable advance in piano-playing in every direction during this period.

THIRD YEAR.— The instruction for this year closely resembles the arrangement of the second year in as far as one weekly lesson is devoted to the study of instructive music, such as studies by Burgmuller, Bertini, Heller and others, and pieces by old and new composers. The writer refers to his Teachers' Manual, published by A. P. Schmidt, for suitable selections as given there under grades 2 and 3.

While the first and second year's work may be taught either in private lessons or entirely in classes, the necessity of partial private instruction becomes apparent with the beginning of the third year, as by this time, the pupils develop more distinctly individual traits which call for individual attenton. The above study of instructive music is best pursued in the private lessons.

Book 4 begins with treatise and subsequent practise of the harmonic and melodic minor scale formation. This is followed by explanation of and thorough training in classified intervals: perfect, imperfect, major, minor, augmented and diminished intervals. The next step takes up an exhaustive treatment of abbreviations and signs for embellishment, grace notes, mordents, trills, etc. To these are attached exercises in writing, ear-training exercises, technical exercises, and instructive pieces, in order that the acquired knowledge may be thoroughly assimilated. This may be supplemented in the course of the year by "Embellishment Studies," a set of thirty pieces in all keys forming the third part of the Staff Reader. A whole chapter is next devoted to the problem of key-analysis in continuation of the work begun in this important subject in the previous volume. The next and last part of the work takes up the use of the pedal and the ele-

mentary stages, the fingering of all triads and chords of the seventh, and practise of solid chords and arpeggio passages; and finally the fundamental principles of interpretation which are laid down in a number of paragraphs.

An entire school year may be profitably spent on the contents of this book which brings to a conclusion that part of pianistic education which has been defined as elementary instruction in the beginning of this article. The pupil who has been well taught, and has worked with sincerity, should have no difficulty in passing the line from the elementary into the intermediate stage of his musical course.

INTERMEDIATE STAGE OF PIANOFORTE INSTRUCTION

It has been pointed out before that the work in this stage usually has to be done while the student devotes his principal attention to his general school education, with its severe demands on time and health. Music study will, consequently, have to be gauged in a way to avoid overtaxing the pupil. Nevertheless, much may be accomplished by continuing the mode of instruction as established in the preceding year, namely, by a combination of general training together with the study of pianoforte literature. The latter may be pursued best by selecting studies and pieces within comfortable reach of the student's gradually growing proficiency, to be studied for gaining fluency in analyzing and reading, the most suitable numbers to be memorized and worked out as repertory pieces. The writer does not deem it advisable to insert here a graded list which at best would be very limited, but rather urges all teachers to make wide and constantly varying use of the vast and ever-increasing list of compositions specially written or generally suitable for instructive purposes. Under this plan, the teacher will keep his work more interesting and

better serve the pupil's individual needs than by holding himself to a limited teaching repertory. Those desiring assistance in selecting literature are again referred to the Teacher's Manual.

Some definite work should be provided year after year to promote the pupil's general musical efficiency and mental alertness by steadily adding to his knowledge, training his ear, and above all, training him in fluency of reading. The writer again refers to some of his publications for such purposes because they represent his ideas in the most direct way and connect readily with the foundation work above described. In this stage, the first and rather exacting work for training the musical mind is pursued by the study of the first part of the Staff Reader, containing about 150 themes from symphonies, chamber music, vocal works, etc. These themes, printed without accompaniment on one staff, furnish excellent practise in rhythm, educate the taste of the pupil, and serve as exercises for transposition. Their study will suffice for the greater part of a school year, the remainder of which may be devoted to a general review together with the use of the Catechism for students in the Faelten system. In the following years, the study of the whole or parts of "100 Ear Training Exercises," by Reinhold Faelten, may be taken up, together with training in Technic and review on the basis of the Catechism. Much valuable occupation for broadening the pupil's musical capacity may be found in analyzing suitable pianoforte literature with regard to construction and changes in tonality. Even useful and inexhaustible practise in mental concentration is gained by transposition exercises, which may be pursued with easy études.

The study of harmony in the traditional sense belongs, in the writer's opinion, to the advanced stage of musical learning, and should be preceded by a thorough training as provided in "Keyboard Harmony," by Carl and Reinhold Faelten, which may be taken up as the final subject for intermediate grades. This work provides standard models of

cadences, harmonized scales, and modulations from each major or minor key to any other key. The exercises are given in the auxiliary notations of the system, thus offering a powerful mental stimulus and at the same time familiarizing the student with a vast number of common harmonic progressions and their tonal effect.

Technical Training in Intermediate Grades.— Regarding the development of the mechanical side of playing during the intermediate stage, the author urges judicious economizing in the amount of technical tasks for home-work. When the pupil has only an average of one hour a day for home-work in music, he should not give the best part of this limited time to mechanical training. Careful adherence to correct management of the hands in playing pieces and studies will gradually increase the technical equipment of the student in proper proportion to his musical proficiency. Technical material corresponding with the other general training may be found in the author's publications: Rhythmical Scales, Pedal Exercises, Exercises by Schmitt-Faelten and Preparatory Exercises; the last two for training of independence of the hands. Our advice given for technical training the elementary stage also holds good for the pupil in the intermediate stage. Boys and girls at grammar and high school age are rarely interested in the theory of hand and finger motions, but learn rapidly by observation, and instinctively imitate the example set by their teacher. Moreover, the thorough cultivation of the musical intellect, the training of the ear, the development of independent and accurate reading and the training of the memory, are not only by themselves acquisitions of great importance, but they assist the pupil to manipulate the keyboard with that freedom and ease which is characteristic of all intelligent work.

Happy is the student, who, at the age of seventeen years, can correctly read music of medium difficulty, who can listen with an intelligent and discriminating ear, who has learned to enjoy the treasures of good music, and can play some

of it from memory and with good taste, even if his technical skill is moderate and lacking in finish and brilliancy. Should conditions of life compel him to stop his musical education at this point he has acquired an ability which will be of lifelong value and joy to him; or should his talent and circumstances warrant the entering of a higher course in music, what a satisfactory pupil he will be to an intelligent teacher, what good progress he can make in the advanced stage of study!

ADVANCED STAGE OF PIANOFORTE INSTRUCTION.

Students in this stage may be classified in two groups: those who study music as a part of their liberal education, and those who study it with professional intentions. In general, the course should be the same for all, the aim being the reaching of full maturity and independence. It is assumed that the student devotes his whole time to the study of music by pursuing a well-rounded course of inter-related subjects belonging to the complete equipment of a competent musician. At the author's school such students receive from eight to ten hours instruction each week, and give three to four hours a day to home-practise at the instrument, and several hours a day for home-work in other directions. The course comprises training in technic, interpretation and concert repertory, in sight reading, ensemble playing and score reading, study of harmony, counterpoint and form, the history of music, esthetics, and for those who expect to enter the profession, pedagogics. Three years of study are required for the average student who enters the course well prepared, as described above.

Technical Training in the Advanced Stage.— The pupil is expected to give one hour a day to strictly technical practise. The instruction includes some well directed gym-

nastic exercises for the development and maintenance of good physical conditions of arms and hands. The instruction at the instrument is given with the use of the text-books, "Progressive Exercises," by Carl Faelten (three books, one for each year), containing standard figures following one another according to a systematized plan of rotation, thus counteracting the tendency of one-sided and excessive practise of one kind of exercise.

Concerning the mechanical side of playing, the writer advocates the employment of all natural movements which arms, hands and individual fingers permit. The teacher of pianoforte should be fully posted on the possibilities and limitations of the playing apparatus of the body, and the mental control of the same, in order to guide the pupil intelligently towards skilful use of all his resources. Modern pianistic technic calls for perfect freedom from all rigid positions and movements, enabling the player to employ the partial and full weight of the arms in their vertical and rolling motions in place of the stiff and limited action in the finger and wrist joints in vogue in the earlier days of pianoforte playing. Teachers needing advice on this subject will find practical and condensed information in the little volume, "The Mechanics of Piano Technic," by E. W. Grabill.

At this stage, the pupil may and should receive a limited amount of theoretical information as to the cause and effect of the different movements under the laws of leverage, of muscular action and reaction, etc., but even now the teacher has to beware of side-tracking to external issues the pupils mind, unbalancing his mental concentration, the greatest portion of which is needed for controlling the musical side of any activity at the instrument.

Touch.— The much desired acquisition of good touch and artistic shading and accentuation rests above all on the cultivation of an attentive and discriminating ear. The pupil who is taught to listen and to compare tonal effects in his own playing with good models, will under intelligent

guidance soon learn by which means to produce similar effects without theorizing much about them. The *theory* of pianistic technic and touch is and should remain a part of the study of pedagogics.

The Study of Pianoforte Literature in the Advanced Stage.—The literature of good and excellent pianoforte works for this stage is of such vast proportions that even the most ambitious and capable student can cover only a very small part of it during his study years. Neither is this fact of any consequence, as the successful one has a whole lifetime before him to continue his researches in this direction. It is, however, of consequence that the pupil should study a certain number of works representing the different periods and styles of pianoforte music, and thus establish a standard according to which he may study similar works later on. This abundance of material is a great blessing for the wide-awake teacher who sees at his disposal numerous models of every style and thus may constantly make changes in his selections, according to the individual needs of each pupil. Among the composers who have enriched the literature to such an extent as to make a partial study of their works a necessity for every student, are Bach, Mozart, Beethoven, Mendelssohn, Chopin, Schumann and Liszt. The Teacher's Manual by the author, contains graded lists of the works of these composers, also an extensive list of works by other prominent new and old writers.

For the further development of fluency in reading, the writer employs and advises the use of collective works, particularly studies, the reading of song accompaniments, and also in due time of pianoforte works in ensemble with other instruments. Playing of four-hand music is another field of literature which should be cultivated in the regular course. Thus there is a wide variety of work to keep the pupil occupied on these lines, and to lead him gradually to full maturity and independence in reading music.

Supplementary Studies in the Advanced Stage.—The remaining subjects of an advanced pianoforte course are: score reading, harmony, counterpoint and form, history of music, esthetics, pedagogics.

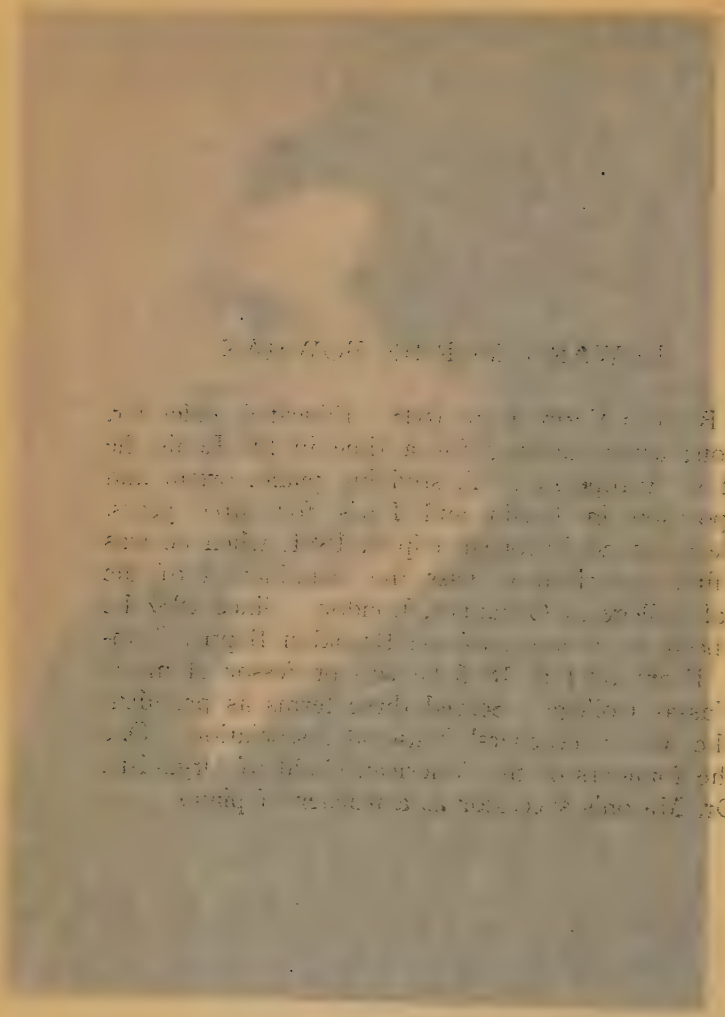
Score reading is a life issue for such students as intend to become accompanists, conductors of choral and orchestral societies, etc., and is in itself a fascinating and useful study. At the writer's school the course in score reading is preceded by the study of the Transposition Reader, by Carl and Reinhold Faelten, which provides thorough training in the reading of all clefs, and in the reading of orchestral notations with their many intricacies. Harmony, counterpoint and form may be made valuable supplementary studies if pursued in a practical manner, which can be done most effectively by connecting with it extensive analysis of the piano works which the pupil studies. Without such direct reference, much time and energy may be wasted. The history of music and musical esthetics may be studied either at school or by careful reading of standard books on these subjects. The study of pedagogics is intended only for those who expect to teach. It should be both theoretical and practical. Teaching is an art which cannot be taken seriously enough, and nobody should attempt to teach who has not been trained thoroughly in this art in a regular normal course.

CONCLUSION.

Of course, there is no end of learning, and those who have talent, time, money and ambition for further study will find ample opportunity for adding to their knowledge and accomplishments under some master, but those who have faithfully and intelligently pursued the course outlined in this article, and have to terminate their music lessons at this point, may feel well satisfied with the fact that they have become mature musicians, and capable performers, and that they are ready to take an efficient part in the promotion of our noble art.

EDWARD MORRIS BOWMAN

Born in Vermont, in 1848. Educated under Dr. Mason; after teaching for a time in St. Louis, he went to Europe in 1872, studying piano, organ and composition in Berlin and Paris for three years. Made a second European trip in 1881, when he was the first American to pass the examination of the Royal College of Organists, London. Since 1887 he has been the organist of the Brooklyn Baptist Temple. From 1891 to 1895 he was professor of music at Vassar College. Served three terms as president of the Music Teachers' National Association. One of the founders of the American Guild of Organists. Is Dr. Mason's successor as a teacher of piano.



LETTERS FROM A MUSICIAN TO HIS NEPHEW

THE ESSENTIALS IN A COURSE OF STUDY IN ARTISTIC PIANOFORTE PLAYING. SELF-HELP, SHORT-CUTS AND VITAL SUGGESTIONS FOR THE GUIDANCE OF THE STUDENT, THE TEACHER, THE ARTIST, THE PARENT AND THE EDUCATOR.

EDWARD MORRIS BOWMAN.

ANALYSIS OF LETTERS.

First Letter — Music as a Family Pastime.
Second Letter — First Piano Lesson.
Third Letter — To Miss Proctor.
Fourth Letter — Reply of Miss Proctor..
Fifth Letter — Important First Things in Piano-study.
Sixth Letter — Theory of Correct Finger-movements.
Seventh Letter — Finger-movements: Slow, Moderate and Quick.
Eighth Letter — Illustration of Meter, Rhythm and Tune.
Ninth Letter — Primary Touch Legato.
Tenth Letter — How to Gain Speed.. A Secret.
Eleventh Letter — Logical Development.
Twelfth Letter — Preparatory Exercises to the Scale.
Thirteenth Letter — Relation of Hand to Keyboard.
Fourteenth Letter — Methods of Piano-teaching.

LETTERS FROM A MUSICIAN TO HIS NEPHEW

EDWARD MORRIS BOWMAN.

FIRST LETTER.

From Uncle Edward.

The Old Homestead. The drive to it from Woodston. The Ottaquentin River. Hill-climbing. The White House. Joseph Bowman, master-farmer. Music a family pastime. An attractive country home. The boy shows musical talent. His uncle — a New York professional — offers to become his musical pilot. The boy.

STUDIO 12, STEINWAY HALL, NEW YORK.
April 20.

My Dear Little Friend and Nephew:

I have just finished reading a letter from my dear brother, your father, which has given me very great pleasure and aroused in me a new and deeper interest in the things which concern him and each member of his family, especially yourself. Having often visited you in the old homestead, I can very readily call up a vivid image of your surroundings and your daily routine of duties. I see plainly the different roads from the nearest railroad stations to the south, the southeast, the north and the northwest, by which you reach your home when you have been away to any of the railroad

towns. The soil is rich and loamy and makes an excellent roadbed in every direction, but the old homestead lies nestled in a saucer-like valley high up in the hills and very near the highest point in those hills on the stage road from Royalford to Woodston, so that, by whichever way you approach your home, you are compelled to climb. You seem to have been destined for a "climber." Do not let this point escape you, my dear little boy. The fact that you have had so much hill-climbing to do in getting home — the goal of our fondest desires — will, in some subtle way, fit you for that longer, harder climb up the Hill of Life which you will begin sooner than you now imagine. For this preparation you will then be grateful.

But I was speaking of the approach to your home. How well I recall the ten-mile drive from Woodston! First, alongside a charming stream, dignified with the name Ottaquentin River, but scarcely wider than a good healthy brook; then a gradual rise along roads, sometimes shaded, sometimes open — always attractive — to a point about half a mile from your home, whence there is a beautiful view of the charming valley in which you were born, on the further rim of which nestle, in an orchard, the low-posted, roomy, white house, spacious barns and other farm buildings, flanked along the road by nine lofty Lombardy poplars, standing loyal guard over this homestead, like a column of stately sentinels, giving it for a century a distinction not enjoyed by any other American home within my knowledge. "The white house, the row of big poplars, and the long barn" has long been a sufficient description to any one inquiring the way to your father's home. The one giving this description might justly have added, "and you will find everything about the place thrifty, and tidily in order, for Joseph Bowman is a master-farmer." He had been a county official for many years, but when your two elder brothers reached an age which made them susceptible to the street influences of town life, your father resigned his office, bought this country place,

then old and "run-down," and came there to bring up his children amid the healthful and ennobling influence of country life. Your father writes me that your brothers are just now talking about leaving the farm on which they have spent their youthful years and of going away to prepare for professional careers. This is the tragedy of life in the old homestead: the roof-tree is planted, the roots strike down deep, the trunk grows up sturdily, the branches twine and intertwine, when suddenly the largest branch is lopped off to make a corner-post for a new house far down the river or in the distant city. In time, there are only the stump and the dying roots left. You are old enough, I think, to understand this. If your brothers go to the city to study a profession, it will be necessary for them to remain in the city to follow that profession. So the branches of your family roof-tree will begin to thin out.

Your father writes me also that for the last three or more years you have been giving unmistakable signs of musical talent; that some years ago, in order to make the home more attractive to his children than any other place in the world, he procured for their use several musical instruments — two violins, a 'cello, a flute, and a reed organ of the best style. I already knew, of course, that every member of the family had a good voice, could read music readily, and that all sang in the village choir; also that a favorite pastime of the family and of singing friends and neighbors, among them our dear old singing-school teacher, Moses Cheney, was to gather, especially in the long winter evenings, and sing the popular hymns, anthems, and songs of the day. Knowing this, I was not greatly surprised to hear that some one in the company should manifest special musical talent. That it should prove to be my own dear little nephew is, of course, particularly gratifying to me, who all my life have been a professional musician. Having been over the road, I have learned the turning-points, the by-ways, and the hedges. Having been "ground" to some extent by "the mills of

the gods," I know just where some of the grittiest places in the upper and lower stones of the mill are to be found and how to dodge them. Or, to put it another way, having piloted a great many young musical students through the channel of music-study and practise, from the very beginning up to the concert stage, I have discovered the worst reefs and sandbars and the way to steer clear of them. Therefore, I am going to offer you my services as a sort of advisory pilot.

I am sorry that, since it seems best to begin your musical instruction without delay, you cannot come at once to New York and let me at least start you off right, or that you cannot go elsewhere to some thoroughly competent foundational teacher. It is a pity that in order to secure any kind of piano instruction you must go away from home. But your father tells me that there is no piano in your locality, and none who play or teach either piano or reed organ. You are now almost ten years old, and it is already from one to three years later than it should be for one to begin who has ambition to become a star pianist and musician. You must lose no time in beginning, and you must therefore leave home at once. Your parents will require that you do not go so far that they cannot quickly reach you in case of need. I hear that there is a good academy at Ludford, and that there is a young woman there who plays the piano with considerable fluency and gives instruction. The place is within easy reach of your home. Go there and try it and write to me frequently just as explicitly as possible about the course pursued by your teacher. I want you to tell me in the first letter just how she begins with you, what she attempts to teach you, and what she requires of you as to the kind and the amount of practise. Your father said in his long letter to me that you were a short-jointed, stocky, little boy, of average height, and that you were patient, good-tempered, plucky, and persevering. These are the traits of the Morgan

horses, for which the state of Vermont is celebrated. I venture the guess that you are about the right sort of a boy to win out.

I shall be looking for that first letter. Do not take too much pains writing it. Just give it to me in your own boy-style, or, as we say of waffles here in the New York restaurants, "hot off the iron."

Affectionately your

UNCLE EDWARD.

SECOND LETTER.

From the Nephew.

Away to School and to study Music. Miss Proctor. Ludford Academy. First piano lesson. Sits "on a stool" and tackles the whole problem — notes, two clefs, hand-position, finger-action, etc.— all at once. Moses Cheney. A big Instruction-book and four hours a day practise. "But I love music."

LUDFORD, VT., June 10..

Dear Uncle Edward:

My Papa brought me here last week to tend school at the Ludford Academy and take music lessons. We drove here. It took us all day to come, and it was very nice. My Papa went home the next day and left me here. I felt pretty bad to come away from home and leave my Papa and Mama, but you said I must begin my music right away and there wasn't any teacher in Barton. I take lessons of Miss Proctor and live with her mother. She has a piano. Mr. Dany lives at Woodston and he has a piano. These two are all that I ever saw in my life.

You asked me to tell you all about my lessons. I began last week and I will try to tell you just what we did. Miss Proctor told me to sit on the stool. And then she told me the names of the keys on the piano and the names of the

notes on the music. This was in a big book. I don't just remember the name of the book, but my teacher told me I would have to learn it all. That made me feel tired, but I am going to try hard. I learned the notes in Mr. Cheney's [Moses Cheney, widely known as the "Vermont Singing-school Master."—Ed.] singing-school, and I can sing by note. We all sing in the choir in Barton. Mr. Cheney has taught most everybody in Vermont to read music. He is such a funny man. The boys all like him. I can find the notes on the piano, and I am learning some five-finger exercises and a piece in the book. In one exercise, I have to hold down all the keys I can and play just one finger. It is very hard and it sounds bad. I don't like it, but I have to do it. My teacher has me practise four hours every day. I have to count all the time out loud so that she can hear me in the next room, where she sits and reads. Sometimes she talks. Sometimes I forget to count or I don't count loud enough. Then she comes to the door and says: "George, you count louder." I practise four hours every day and I get pretty tired doing the same thing, but I love music.

Your loving nephew,

GEORGE.

THIRD LETTER.

To Miss Proctor.

[To establish amicable relations with the boy's teacher.]

NEW YORK, June 10.

MISS ANNIE PROCTOR, Ludford, Vermont.

My Dear Miss Proctor:

At my recommendation, my nephew, George Bowman of Barton Hills, a lad ten years of age, has come to Ludford, as you know, to study music with you and attend school at the village academy. He has perhaps told you that his Uncle

Edward lives in New York and teaches music there. I have offered to help the boy in his studies all I can. This proposal has been approved by his father and mother. The purpose of this letter, therefore, is to say that you may expect me to take an active part in this work and that it is my desire to co-operate with you to the best of my ability. Trusting that at all times we shall have uppermost in our desires the progress of our partnership-pupil rather than the exploitation of any personal hobbies, I am

Very truly yours,

E. M. Bowman.

FOURTH LETTER.

Reply of Miss Proctor.

Ludford, Vermont, June 12.

Mr. Edward Morris Bowman, New York City.

My Dear Mr. Bowman:

Your favor of June tenth has reached me and in reply I would say that I sincerely welcome and thank you for the offer to assist me in my efforts to teach your nephew. In Ludford we are quite removed from the helpful influences of a great musical city like New York, but I have had the privilege of studying awhile in one of our larger New England towns, and my ideas have been sufficiently quickened to enable me to deeply appreciate the advantages which I and my pupil are to enjoy through this correspondence with a metropolitan teacher. It seems entirely unnecessary to add that I shall gladly endeavor to follow your directions and suggestions as thoroughly as I may be able.

Thanking you and assuring you of my interest in the welfare of your nephew, who gives evidence, I think, of much talent, I beg to remain,

Very respectfully yours,

Annie Proctor.

FIFTH LETTER.

From Uncle Edward.

One lesson and "four hours a day practise." To the piano at once and no preparation. Threshing-machine; the stocks and Instruction-book "Amusements." Suspends boy's piano practise for a little. Important first things in Piano-study. Formation of Piano Touch and Technic. Right habits as to Hand-position. The most wonderful machine in the world. A famous teacher. Mr. Virgil's Foundation Exercises. Ear-training. Memory-training. Writing exercises.

STUDIO 12, STEINWAY HALL, NEW YORK.
June 12.

My Dear Nephew:

I was glad to receive your letter. It was not quite so full of detail as I would have liked, but it was pretty well done for a boy of ten. By "reading between the lines," as we say, and by being able to make "a Yankee guess" at the rest of it, I shall have the whole story before me. Here it is:

Your teacher told you to "sit on the stool." Then she told you the names of the notes on the staff and of the keys. That means that she placed you at once at the piano and in the first lesson expected you to begin to play from the printed page — probably with both hands and possibly in two clefs. I have known even this latter to be attempted. And, poor little boy! you are required to practise on the few things a teacher can explain in one lesson *"four hours a day"!* Well, the old saying is, "Misery loves company"! I can sympathize with you, my child, for I, too, had to practise four hours a day when I began, and even on the Fourth of July, when all the other boys were shooting off firecrackers and nigger-chasers, I had to "do" two of my regular four hours. There I sat on that old stool, my feet scarcely touching the floor, and daily ground out two hours before school and two hours after school on a few dry exercises and "Amusements"! I have watched the horses working a

treadmill — you have seen them at home, running the threshing-machine — and, in foreign lands, I have seen the "stocks" into which the necks, hands, or feet of people were thrust in order to punish them, and the sight has usually reminded me of the "Amusements" I "enjoyed" when I began to take piano lessons. Since becoming old enough and experienced enough to know that such treatment of the child-mind was inhuman and positively dangerous, I have long felt that I ought to ask the music papers and others to warn teachers and parents against doing such a thing. Mine was not a rare case. History is full of similar instances. Beethoven, for example, was whipped to the piano and compelled to practise long hours, in the hope of making a prodigy player of him.

Now, let me tell you as simply as I may, just what your teacher should have done in your first lessons.

First, you and your parents, as well as your teacher, should know that the hand and arm of the pianist is the most wonderful machine in the world. In delicacy, swiftness, variety in movement, and, in proportion to its size, in the power possible for it to exert, there is no machine in existence at all worthy of comparison with the hand and arm, or what we may call the "playing-machine" of the pianist. This being true, it follows that great care should be taken so to train every part of the playing-machine, that in the end it will have at command a perfect touch and technic. You should know that it is very easy for this machine to form habits which, if correct, will help you to make very rapid progress, but which, if not correct, will always be a hindrance to your progress, or will possibly prevent your ever becoming an artistic player. It is, therefore, extremely important that right habits should be formed at the very beginning. Now, what do I mean by "right habits"? Here is the list. Read it carefully and study what I say about each. Then get your teacher to help you to establish these habits:

I. Correct position and relation of the body and of the arms to the keyboard.
II. Correct position of the hand and fingers.
III. Correct movements of the arm, hand and fingers.
IV. Correct nervous and muscular conditions of every part of the playing-machine, whether moving or not.

You will notice that I say not a word here about playing music; that is, reading notes and playing them on the keyboard. My reason is that there is much to be done by the beginner before being allowed to go to the piano or to play music. It will take you two weeks or more to prepare to go to the keyboard, either the keyboard of the Practise Clavier (a practise instrument with a piano keyboard, emitting clicks instead of tones, by the use of which certain features in piano-technic may be mastered in a fraction of the time usually required at the piano), or that of the piano. But, whatever the length of time it may take, you are positively not to try to read the notes, with the intention of playing them on the piano, until such time as you shall have established to a considerable degree of firmness correct habits with regard to the four points in the above list. You are to do this first work, not at the piano, but at the table. There will then be no keys to strike or other things to confuse and divert your mind from the foremost thing to be done at this time.

Point I.—Seat yourself at a table or stand of the same height as a piano keyboard. Shape your hands like Figure 1 (page 135) and place them on the table, so that the tips of the thumbs will lie on the table about three-quarters of an inch from the edge. This will be from the tip of the thumb back to the root of the nail, or a little more (Fig. 2, page 136). With the hands in this position on the table, as if you were about to begin to play, your stool or chair should be at such a distance from the table that the hollow of the elbows will be on a line with the front of the body. You

Fig. 1—Position showing proper height of stool and distance from keyboard.

can test this by placing a cane or yardstick, or some such thing, so that it will rest in the hollow of the elbows and just touch the body as it crosses from one arm to the other (Fig. 1, page 135). This distance of the body from the table (or keyboard) will permit the arms to hang easily and without effort from the shoulders, and to pass freely from side to side in front of the body. Next, the height of the seat

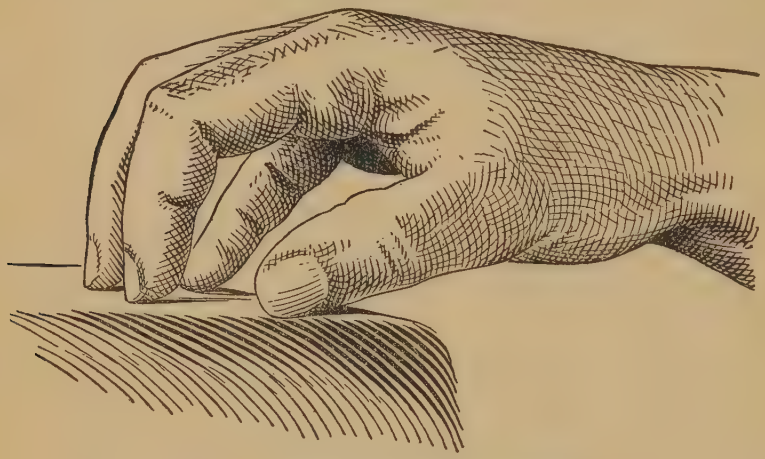


Fig. 2—Correct Position—Right hand.

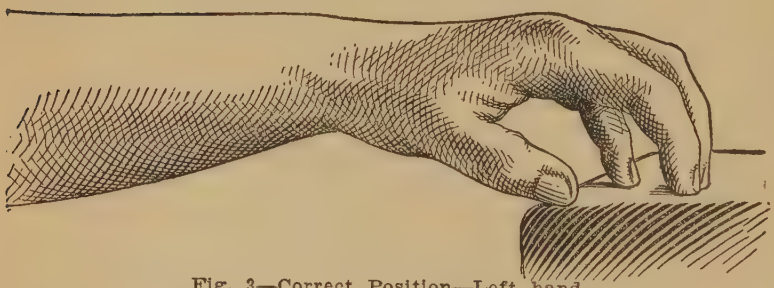


Fig. 3—Correct Position—Left hand.

should be so regulated that the top of the arm, from the hollow of the elbow to the wrist, will be horizontal, or on a level with the second or middle joint of the middle finger.

Point II.— Study Figure 4 of the hand. The joints where the fingers are attached to the hand are the "first joints," or commonly called "knuckles" (A). The first joints should be held, as seen in the cut, slightly higher than the wrist and slightly higher than the "second joints" (C) of the fingers. Thus, the position from the first joints (A) forward to the second joints (C), and backward from the first joints to the wrist-joint (B) will slope downward somewhat each way.

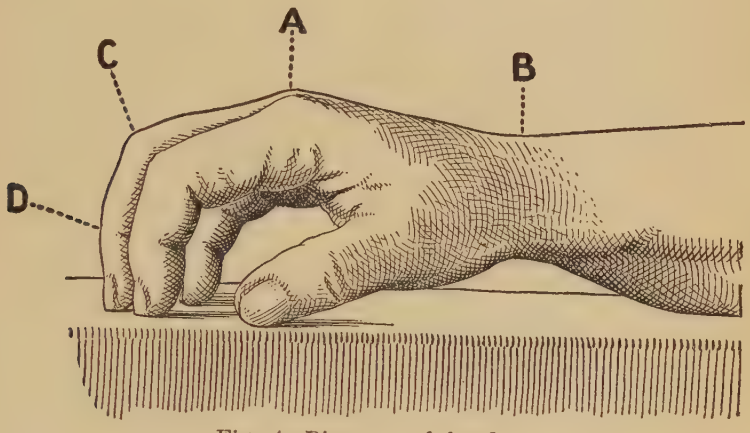


Fig. 4—Diagram of hand.

[Note.— The *joints* are the places where the bones or sections forming the fingers are connected, or, as the anatomists would say, articulated. The *phalanges* are the bones or sections of the finger between the joints; that is, from joint to joint, and from the third joint to the tip of the finger or thumb.]

The third phalange, that is to say, from the third or nail-joint (D) to the finger-tip, should be held perpendicularly; that is, straight up and down. If the first and third phalanges of the fingers are held as directed, the second or

middle phalange of each will take care of itself. No attention to that phalange will be needed. The important thing is to have the first and third phalanges right.

Figures 5 and 6 show very common and easily formed faults. In Figure 5 the nail-joints are bent inward; the first-joints are not high enough, and the wrist-joint is too high.

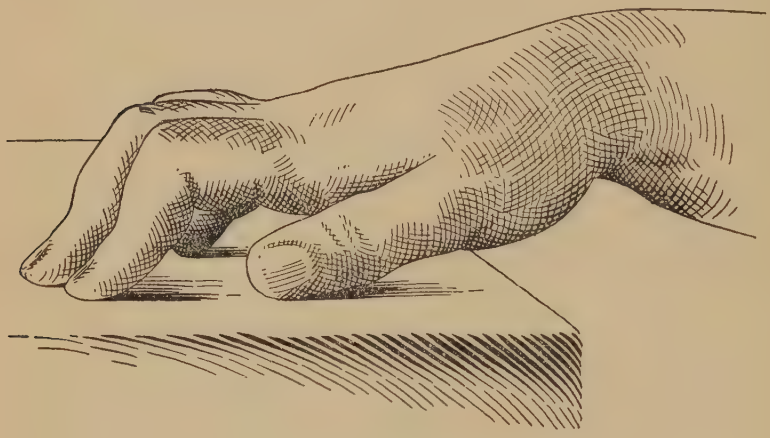


Fig. 5—Faulty position.

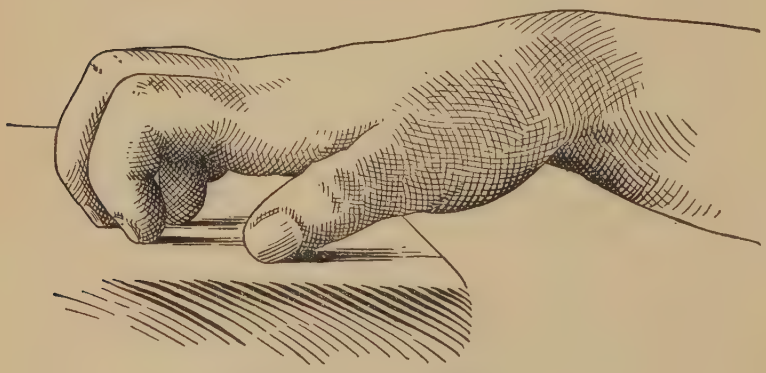


Fig. 6—Faulty position.

Compare each of these three faulty points with the correct position as shown in Figure 4, page 137.

In Figure 6 the nail-joints are bent so far outward that the third phalange is not vertical and cannot deliver its stroke firmly; the first joints also are too low, and the wrist-joint is too high.

Compare again these faulty positions with the correct in Figure 4. Strive to form your hand as in Figure 4, and thus avoid the faults shown in Figures 5 and 6, which surely would prevent your acquiring a good touch. A good touch marks one of the chief differences between artistic hand-playing and imitative machine-playing.

The thumb-joints should be slightly bent so that the third phalange will be parallel to the middle or third finger. (This, if placed on a key, would bring that phalange parallel to the key.) The thumb is to be trained to curve away from the hand somewhat, so that, with the hand in position, a pencil could stand vertically between the thumb and the index (or second) finger (Fig. 7). Furthermore, the back of the hand should be so held that the first joint of the fifth finger shall be fully as high as the first joint of the second finger (Fig. 7).

Point III.—Correct Movements. Ah! this is something to talk about! I think that you have had enough for today, and that I had better begin a fresh letter about Point III., so that when we tackle it together our minds will also be fresh. Just as I ticked that last sentence off on the typewriter, my friend, Mr. A. K. Virgil, famous as a teacher, came into my studio and we had one of the familiar chats about piano-study which we have had so often for the last twenty years or more. He has worked out a series of exercises in shaping the hand for piano-playing, which I wish you to learn and to practise. Therefore I am sending to you a copy of his Foundation Exercises, Ninth Edition, on pages 11 to 15 of which you will find clear directions what to do. Ask Miss Proctor to help you thoroughly to under-

stand the exercises and to see that you do them right. Keep it up until you hear from me again, which will be in three or four days. For the present, I wish Miss Proctor to devote about half your lesson-period to the table exercises and the other half to ear-training, and to reading and writing notes, rests, etc. (Ask Miss Proctor to order a music copy-book for you. Every dealer has them.) From the very

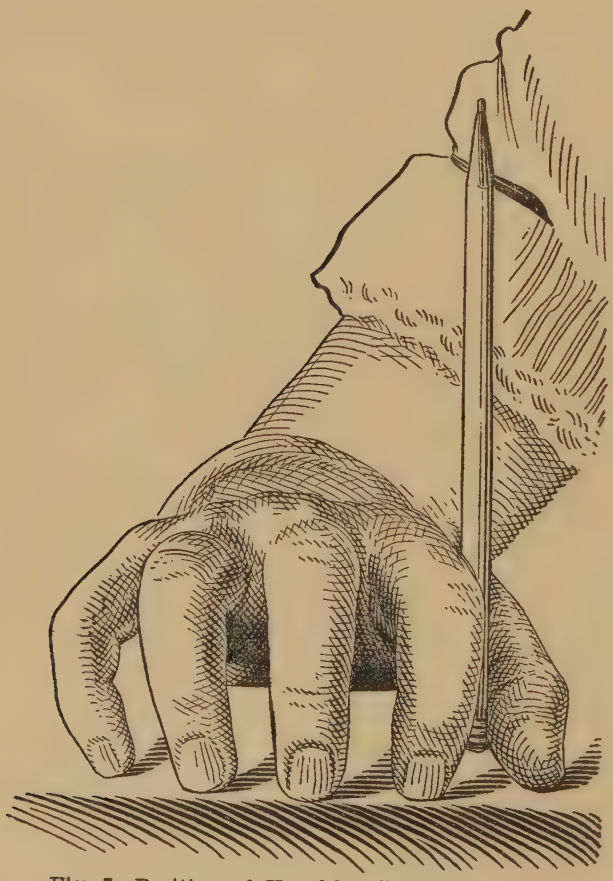


Fig. 7—Position of Knuckles Correctly Leveled.

start, your ear must be trained to hear and judge of tone as to its pitch, length, power and quality. Your ear must be trained to hear and to memorize the tune or melody in a short series of tones, and, from this easy beginning, to gradually lengthen the series until the longest melodies are readily memorized. From hearing and memorizing a series of single tones, you will be able by-and-by to do the same thing with two or more melodies that move together, as in a duet, trio, etc. Finally, you will master chords and music that proceeds in chords. Every variation in pitch, in tone-length and every shade of difference in the power or in the quality of the tone must be heard and heeded by you. The degree of skill and delicacy to which the ear may be trained is really wonderful. Artistic piano-playing demands the utmost development in ear-skill. You must begin this training while you are yet a child. Year by year your skill will improve, until the performance of a great symphony or music drama will unroll before your musical mind like a lovely tone-panorama. That will be a wonderfully beautiful experience. Another great advantage that ear-training will give you will be the ease with which you will learn to play your pieces from memory.

A well-trained ear listens intently, closely; close attention is the secret of quick memorizing. A beautiful and varied quality of tone is due to a beautiful and skilful touch. That kind of touch comes only from a well-trained, attentive ear. Therefore *listen* to every tone or combination of tones. I am sending you a copy of C. A. Alchin's "Ear Training for Teacher and Pupil," so that Miss Proctor may begin that part of your work at once. There are several books on ear-training, but this one is simple and practical. If Miss Proctor gives class-instruction in elementary theory, that is to say, the science of music, as in note-reading, note-writing, time, rhythm, keys and keyboard, and in

ear-training, you will do well to join such a class. Certain kinds of knowledge can be acquired as well or better in a class and at less cost.

In my next letter, I shall try to tell you about correct movements. Both of us will need all the brains at our command, I to explain and you to understand. Maybe we had better, in the meantime, "eat grape-nuts."

Your affectionate

UNCLE EDWARD.

P. S.—Give my regards to Miss Proctor and ask her to please suspend your practise on the piano for a little while until we can prepare you for it by means of the table exercises for shaping the hand and learning correct finger movements.

SIXTH LETTER.

From Uncle Edward.

Prospect Park. Peanuts and squirrels. How long to practise. What is good practise? The theory of correct finger movements. Things to learn before going to the piano. Nerves, muscles and tendons. Their service to the pianist. How a chicken scratches. Striking the keys. Lifting the fingers from the keys. Two sets of motors. Forming the Touch. The most important thing in learning to make correct movements. A very common habit; one of the worst. How to avoid it or correct it. Flexors and Extensors. Well-matched boys. Flexing and relaxing. Muscular habit. Maple sugar.

STUDIO 12, STEINWAY HALL, NEW YORK.

June 16.

My Dear Little Man:

I have just had a delightful walk in Prospect Park on my way over from Brooklyn to Manhattan. The roses are in full bloom, the birds were singing, and the grey squirrels that are so tame there came fearlessly up to me as I sat a few minutes on a bench to rest, and took from my hand the

peanuts which I had brought to them. What so lovely as a day in June, and what more beautiful spot than the great park of Brooklyn! I feel refreshed and in just the mood to talk to you about those correct movements. Read this letter when your mind, too, is fresh,— not after long school hours, or after your practise for the day.

I trust that your teacher no longer requires you to practise "four hours." Poor little man! Such a daily task, if kept up long, would have spoiled your love for music and have injured your mind, also. At the very beginning, a half-hour's daily practise is enough for a child of your age. In a few days, the time may be increased to three-quarters of an hour. A little later, to an hour. An hour daily during the first six months will be enough. Then your teacher may allow you to practise longer, giving you a few minutes more each week, just according to the length of time which you are able to keep your mind on your work, all the time doing just as well as you know how. Only that practise should be done which is carefully correct. All other practise is worse than no practise, because careless practise is sure to form bad habits. Bad habits will prevent your becoming a good player.

Year by year you will be able to increase your practise and improve its quality, until four, five or six hours will be as easy to do as the half-hour with which you began. Long, careful training is as necessary in building up mental endurance as it is in developing great physical strength.

At the outset, even at the risk of not being fully understood by you just at this time, I am going to tell you that your "playing-machine" consists of nerves, muscles, and tendons, which are worked by your will or mind. The nerves serve like telegraph wires to take word from the mind to the muscles, telling them what to do. The muscles move the tendons the way the nerves send them word to move. The tendons are fastened to the fingers or to the hands or to the arms, or to other parts of the body, and,

when a tendon moves, the part to which that tendon is fastened must move with it. As a simple illustration, which you as a boy can try for yourself, the next time they have "chicken-dinner" at your house, hunt up the feet and lower part of the legs that have been cut off the chicken, and take a pull at the gristly strings or tendons running down the leg to the feet, and see how the claws of the feet will move as you pull the tendons. When the chicken was alive, these tendons were fastened to muscles above the joint where the leg was cut off. When that muscle got word along a nerve from the brain of the chicken to "scratch," the muscle pulled on that tendon, just as you are doing, and the claws went to scratching. In a similar way, when you want to strike a key on the piano, your mind telegraphs along a nerve to the muscle; the muscle pulls on the right tendon, and the finger that is under the control of that tendon strikes the key, as directed. This, my boy, is a very simple description of a very wonderful act. It is a very complex act, but I have tried to leave out all that you do not need to know just now.

Now, if you wish to strike that same key again with the same finger, you would be obliged to lift the finger from the key, to get it into position to strike again. To lift the finger, your mind must telegraph along another nerve to another muscle to pull on the right tendon to lift the finger as wished. This move made, the finger is ready to strike again. You will learn by this that there are at least two sets to each finger of nerves, muscles, and tendons; one set to move the finger toward the key, and another to lift it away from the key. The two sets act in opposite directions; the one down, the other up. I am very anxious to have you and your teacher clearly understand every step in this process which I am trying to explain, for, if you do understand it and you take my advice, you will save yourself a lot of trouble and it may be that you will avoid making a failure as a player.

I am coming now to a very important point in the formation of your "touch." So, pay good attention!

I was telling you about the movement, up and down, of just one finger. Now I wish to make you understand how two fingers are to work at the same time, one up and the other down. One finger is to strike, the other finger is to lift. Each finger has the two sets of motors. In these days of motors of all kinds, I think that you will understand my use of the word motor — something that moves something else. The muscle is the motor. The tendon acts somewhat like a belt or a crank-shaft. It goes from the motor to the thing to be moved.

There is, as we have seen, a pair of these motors to each finger, and they work in opposite directions. Now, suppose that both motors were to work at the same time, one just as hard as the other. Or, in other words, if both sets of muscles were to pull on the same finger equally hard in opposite directions the finger would not move at all. They would be like two boys, equally strong, trying to push each other. Being equally strong, neither would be able to push the other.

Suppose now that one boy were somewhat stronger than the other. The stronger boy would be able to push the other, but he might not be able to do so easily. One might resist the other to some extent. If, now, either boy were to "give up," the other boy could then push that one along without undue effort.

Just so in moving the fingers or any part of the "playing-machine"; if the opposite muscle will "give up," then the muscle which at that moment should be acting on the finger will be free to do so without effort or resistance from the opposite muscle. To make the two sets of motors work together perfectly, so that neither will "stand in the way" of the other, or either work against the other, is the

"very important thing" about which I spoke. Indeed, it is impossible to play finely unless this "correct movement" is mastered.

I think that I may now tell you that the two sets of muscles, to which I am referring, are called flexors and extensors. The flexors cause the fingers to strike the keys. The extensors serve to lift the fingers from the keys. The flexor tendons run from the fore-arm to the fingers along the inside or palm of the hand. The extensors run from the fore-arm to the fingers along the outside or back of the hand. I do not think it necessary at this time to tell you very much about the way the hand is made or just how it works. If you become a teacher, by and by, it will then be interesting and valuable for you to study all about the hand. I do consider it important, however, for every beginner to know something about the two opposing sets of muscles, so that he may practise his very first exercises with the idea in mind that the two sets must work in such a way as not to hinder each other; that one set rests while the other works; that the two sets work like two well-matched, well-disposed boys: while one boy does his part, the other boy does not get in the way or do anything to obstruct the work. They act together helpfully, just like two boys on a see-saw; the one who is down leans forward, and so, by throwing his weight nearer the center, helps the boy who is up to come down. Each one in turn helps the other, instead of making it hard, as either might by leaning the wrong way.

In a correct finger movement, when the striking muscle (the flexor) acts, the lifting muscle (the extensor) is to do nothing. In the same way, when the lifting muscle (the extensor) is lifting a finger, the striking muscle (the flexor) is to do nothing. In this way, each muscle, one by acting and the other by not acting, will help in the effort to play.

In forming your touch and technic, your teacher and you must pay very earnest and careful attention to this matter of flexing and of relaxing. I want to tell you that, in

my long experience as a teacher, no other of the many bad habits that my new pupils have brought to me has caused me so much trouble and effort to correct as bad habits in flexing and relaxing. This is the reason for my trying so earnestly to make you understand how to make correct movements and how to avoid forming any of these bad habits. Be careful to form correct habits at the very beginning, and it will then be easy to avoid bad habits.

[NOTE.—As I shall need to use the words *flex* and *relax,* I will explain here the meaning. When a muscle acts, it is said to "flex." When you strike a key, you *flex* the finger; you put strength into the finger. When the finger has nothing to do, it should *relax;* that is, be left loose or limber.]

A muscular "habit" is a movement that you have made so many times the same way as to make that the easiest way for you to do it. You can understand, then, that if you get the habit of holding your hands properly and of moving your fingers, hands, and arms, in the correct way, that very way will be the easiest for you. Other and wrong ways will be harder than the right way. Try this same principle, my boy, in all the ways of life. You will find that it is good advice in those things, as well as in music.

Tomorrow, I will tell Miss Proctor what exercises to have you practise in order to move the fingers just right. If you do not quite understand all that I have written today, ask Miss Proctor to help you. I am using simple words and "boiling down" (as your father would say in making his delicious Vermont maple sugar) my explanations and advice, so that it will be clear even to your ten-year-old mind just what I mean. I am leaving out a lot of things that I might tell you about, but which I do not think really necessary at this time. If I have used any word that you do not know the meaning of, look it up in the dictionary

and study it. Form this good habit also while you are young, and as you grow up you will gradually gather a stock of knowledge about words that will be very useful to you.

I think that I shall go through the park on my way home and have another little visit with the squirrels. Cunning little chaps! Good-bye.

Your affectionate

UNCLE EDWARD.

SEVENTH LETTER.

FINGER-MOVEMENTS.

The Battle of Bunker Hill. A Vermont boy. Thomas Freeman and the Barton Hills tradition. First exercises better at the table than at the piano. Finger movements: Slow, Moderate and Quick. Muscular sympathy. The Metronome. A talk to Miss Proctor. Her objections answered. Proper use of the metronome of great value. How to do it. What Albert Ross Parsons says. Really getting ready to play the piano. "Bonaparte Crossing the Alps." Up-movements.

STUDIO 12, STEINWAY HALL, NEW YORK.

June 17.

My Dear Master George:

The date of this letter should remind you that it is the anniversary of the Battle of Bunker Hill. As you are an American boy from as far back as 1630, your patriotic Vermont blood ought to kindle to such a lively condition that you will be ready quickly to understand what I am going to tell you in your music this morning.

I do not know whether or not you ever heard the tradition which is repeated now and then by those who live near your home. It is that Thomas Freeman, one of the

early settlers of your little town, while kneeling to drink at a spring, on a hill-side near your house, on the day of the famous battle, heard the roar of the cannon on Bunker Hill. It is rather difficult to believe the story — however interesting it may be — but it is just possible that some unusually favorable condition of wind, of atmosphere, and of the ground made the story true. Whether true or not, it will be an interesting tale for you to remember. And

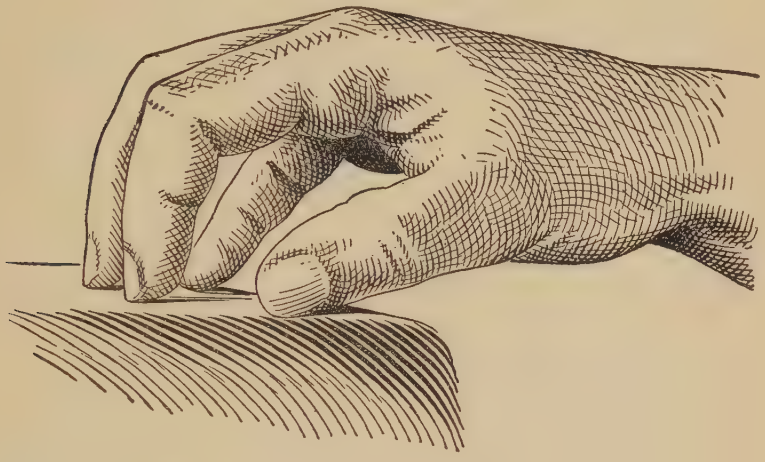


Fig. 8—Correct position—Right hand.

you need not forget either that some of your ancestors were probably nearer to the famous fence on Bunker Hill than Tom Freeman was when kneeling at the spring in Barton Hills.

But I imagine that you are now wide-awake and ready for your lesson on finger movements. Whether Tom Freeman heard the Bunker Hill cannon or not, I want you to hear me. So let us take our seats at the table. The table will be better than the piano, because at the table we are not obliged to space the fingers so as to hit a particular key

or keys. At the table, having no keys at which to aim, we can give our entire attention to the up and down movements of the fingers.

If you have worked at the exercises in Mr. Virgil's book that I sent you, showing you just how to shape the hand and fingers for playing, you are now ready to make the finger movements. See that your stool is right as to height and distance from the table.

1. Place the right hand on the table in playing-position, as in Figure 8, page 149. See that the wrist and arm are level; that the wrist is limber; that the knuckles are properly raised; that the fingers are correctly curved; and that the finger-tips, including the thumb, rest very lightly on the table. To test the pressure of the fingers on the table, put a sheet of paper under the fingers and, with the other hand, turn the paper around in different directions (see opposite page). If the pressure is right, you will be able to move the paper with some freedom.

[NOTE.—If you have a letter-scale — such as is used to weigh letters — you can rest your finger-tips on the scale and let them press enough to weigh three or four ounces. Notice how the hand and fingers feel when on the scale at this pressure, and then try to rest them on the table with the same pressure.]

Now lift the second finger (Fig. 10, page 152), keeping it curved, so that the tip will be about two inches up from the table. Lift it just as slowly and as high as possible; occupy five or six seconds in doing so; hold it up there five or six seconds, and let it down as slowly as possible. While doing this, let all the other fingers and the thumb rest lightly (as in the paper test on page 151), on the table and take no part whatever in even the slight flexion of the finger that is acting. Practise with each finger in rotation, several times, each hand separately.

Fig. 9—The paper test.

Fig. 10—Finger lifted to strike.

[NOTE.—You must always remember that there is a natural sympathy between the fingers, the hands, the arms, etc. This is called "muscular sympathy." Perhaps you have tried to turn your two hands in a circle in opposite directions at the same time. If not, try it and you will realize at once the truth and force of muscular sympathy. The hands will naturally follow each other in the same direction, like a kitten chasing its tail. This force is stronger in some persons than in others, but it is always strong enough to make trouble for the piano student. However troublesome it may be, it must and can be conquered. We might as well face the fact at the very beginning and do it bravely, too. The sympathy of one hand for the other, or of one finger for another, that is to say, the tendency of two muscles to do the same thing, when moving at the same time, is a real difficulty. It shows itself in the very first movement. When you try to lift a finger quickly there is likely to be a down-push of all the other fingers. You must avoid this sympathetic flexion in the other muscles. They have nothing to do, and should, therefore, rest lightly on the table.]

2. When you can do Exercise 1 right, try moving the finger moderately fast, only moderately fast, remember, and still keep the other fingers light and pliant (limber). Practise with each finger in rotation, each hand separately.

3. When you can do Exercises 1 and 2 readily, you may try very quick movements.

The quick exercise will require the use of a *metronome.* I suppose now that you do not have metronomes up at Barton. No, you could not plow with them or cut hay or slide down hill on them. A metronome, my boy, is a small clock in which the upper end of the pendulum sticks out above the works and swings back and forth to tick off the time. There is a sliding weight on the upper part of this pendulum which, on being moved up or down, will cause

the metronome to go slower or faster. I wish to start you out on your musical studies with a wholesome idea about the metronome. Possibly Miss Proctor will say to you: "O, don't practise with that thing; it will make your playing mechanical." Or some one else will exclaim: "My! No artist ever plays with a metronome, or like one, either!" Another will say: "I would not have one in the house; makes me so nervous to hear it!" "I tried it once, and I could not keep with it at all. That thing is of no use whatever!"

Now, just listen to your uncle. A good metronome is one of the greatest helps that you can use. Get one immediately, use it *for certain purposes* right along, until it is worn out and then — buy another. Never be without one. They are made with and without a bell. The bell attachment may be used to mark principal accents, beginnings of groups or of measures. In my judgment, however, the bell is not of much value. The chief value of the metronome is in the regular tick of the machine, rather than in the tap of the bell.

I wish to give you a few reasons now for my placing so much value on this appliance, and I would like Miss Proctor to read this, too.

1. The metronome will give you an exact standard of meter and rhythm, and help to train your sense of time. In my long experience as a teacher I have seen but very few beginners who showed a correct natural sense of even the simplest relative tone-lengths. Unless there is a strong natural talent in time-keeping, it is a long and, of course, expensive task to train a pupil to correct habits in this respect. The use of a metronome establishes in a short time, even in otherwise discouraging cases, a standard of time-sense. The metronome is a cold-blooded machine. It works the same way every day. It never gets excited or discouraged. It does not balk or run away. A standard of time-sense once established, it becomes possible, little by little, to

master the most complex difficulties in time-keeping. With the aid of the metronome I have trained many pupils to be good timists who, otherwise, would probably have failed.

2. The metronome, properly used in speeding up exercises or anything which, in order to avoid mistakes, needs to be worked up gradually, is of very great value,— indeed, almost a necessity. In speeding up without the metronome, the pupil and even the experienced artist is apt to increase the speed too rapidly or by too great changes.

My friend, Albert Ross Parsons, gives a fine hint as to the use of the metronome which he calls, after the military phrase, "sapping and mining." A besieging army in this style of warfare approaches an enemy's fortifications by zigzag ditches until in position to explode a mine under them. Mr. Parsons advises us, in speeding up a passage, to repeat the same a single notch faster until four notches have been conquered. Then go back three notches and work forward four. Repeat this zigzag process until the required speed and a safe reserve beyond it is reached. Mechanically safe and systematic work of this character cannot be done without a metronome.

3. The advancing skill made through a series of weeks or months, attested by the metronome, furnishes a reliable and very encouraging record to both teacher and pupil. At times, too, it tells a contrary tale which, though discouraging, may prove to be salutary.

4. There is a stage in the development of every piece or *étude* (study), in which it is useful to all students, especially those who are not yet well-developed timists, to play the piece or *étude* with the metronome. If the time is found to be correct and the music can be played up to the proper speed, the metronome should not be used further with that selection, as the piece is now ready to be played in that flexible style which is demanded by the laws of expression and emotional delivery. To practise with the metronome while

studying expression is, of course, a misuse of the little machine. Expressive playing constantly varies, more or less, in speed. In such playing, the metronome is not to be used.

5. Lastly, the metronome is useful in ascertaining the exact speed or tempo which artists, teachers, and editors employ and approve. Too much reliance, however, should not be placed on the metronome marks — Miss Proctor will show you what I mean — of standard works, for the reason that there is sometimes a considerable difference in the figures given in different editions of the same work. In such cases, several different editions should be examined, and the average speed (tempo) taken.

Once for all, I wish to strongly advise you to practise with the metronome every form of exercise that you use to build up your technic, and to test, at the proper stage in their study, every *étude* and piece.

Now, for Exercise 3: Set your metronome at 60, place the hand, in playing position, lightly on the table, and count "one, two, three" with the ticks of the metronome. At count "three" lift the second finger with as light and quick a motion as possible. The other fingers are to rest lightly on the table. Hold the lifted finger in its raised position while, with the tick of the metronome, you count "one, two." Then, at "three" strike the table with the same finger, and with the utmost quickness in movement. Repeat this over and over, with the paper-test added, so as to make sure that none of the other fingers press heavily on the table, or in any way "stick a finger into the pie." Study the Ten Rules for Finger Action on pages 19 to 21 of Mr. Virgil's book.

Now, turn to the book of Foundation Exercises again and practise Exercise No. 6, page 21. Each finger in turn is to be drilled, and each hand alone. Increase the metronome speed as directed in Exercise 6. This may not give you as much fun as I used to have when I was your age and for four hours a day practised mostly on "Bonaparte Crossing the Alps." That was a great piece! (?) It was a great

climb for both Bonaparte and myself! I have often wondered which of us had the hardest time. Probably it was I, for I certainly worked longer than he, and with less to inspire me and with less knowledge of what I was trying to do. For this reason I want you, my boy, to follow the better course that I am laying out for you. Therefore, keep at these foundation exercises until your hands are correctly shaped and your fingers are trained to make these very slow movements in the right way, then the moderately fast, and then the quick-as-possible movements. The exercises are laid out in such good order and so clearly explained in the book that Miss Proctor and you will have little difficulty in learning how to do them.

When you practise, put your entire mind into it and try to do your very best. Do not be careless and form a lot of bad habits. Bad habits destroy good ones and block your progress. If possible, have Miss Proctor sit with you during these first days, until correct habits are formed.

Your affectionate

UNCLE EDWARD.

P. S.—I intended to say that the *up*-movement of the fingers must be just as quick and as perfectly timed as the striking or down-movements. Often, when telling me to make my work thoroughly good in every part, your grandfather has quoted to me the old saying: "The strength of a chain is no greater than that of its weakest link." With a little alteration to make it apply in piano-playing, I now pass on this saying to you: "The speed in your playing will be no greater than its slowest movement." The movements, both up and down, must be as-quick-as-possible, each as quick as the other. Not only does the speed of the playing depend upon this, but the clearness and cleanness of the tones as well. Carelessness in not quickly lifting the fingers at the exact instant at which they should be lifted blurs and smudges the playing, making the music sound much as

this letter would look if I were to brush my sleeve over it before the ink had time to dry. It can be done but it is rather difficult to form, at the piano, good habits in this matter, because the piano tone vanishes so quickly. Practise on the organ, or with the up-clicks on a clavier, will easily conquer the difficulty. The clavier-clicks help almost like magic to develop the quick movements, both up and down, of which I have been writing. Develop them you must, somehow. Up-movements will be about as necessary to you as they were to Bonaparte when he crossed the Alps!

EIGHTH LETTER.

A Real Beginning.

A metronome ordered and the real beginning made. Practise creates habit. Few pupils practise as though they believed this. As easy to establish good habits as bad ones. Good habits make progress sure and rapid. The good Teacher. The good Pupil. What Franz Liszt used to tell his pupils about habits. William Mason. His Touch and Technic. Meter and Rhythm. Illustration of Meter, Rhythm and Tune. What Liszt said about accentual treatment of exercises.

Studio 12, Steinway Hall, New York.
June 21.

My Dear Little Nephew:

I was glad to find your letter here this morning as I came in — say, boy, you ought to have seen those squirrels scamper up to me for the peanuts, in the park! — and to know that Miss Proctor has approved your ordering a metronome, and that you are already practising the table exercises. Now, you have really begun the study of piano-playing. The other beginning that you made was really a setback, for the few days' practising that you did only caused you to form bad habits in touch which you must now overcome before you can start even where you were the

moment you made the false beginning. It does not pay to practise the piano in the wrong way! The effect of all practise is to form habits. If the habits are right, progress is sure. If the habits are wrong, the playing is bound to go from bad to worse. If you were to set out from Ludford to go to your home in Barton Hills and were to go south, it would be a journey of twenty-five thousand miles. Turn the right way, my boy, and go north. The journey home would be a pleasant day's drive. This is a good illustration of the difference in piano-study between good habits and bad. I cannot speak too strongly on this subject. Very few persons, even among those who are practising the piano, seem fully to realize the power of habit. You, as a beginner in piano-playing, know nothing about it and your parents know, if possible, still less! Yet it is true that if a single motion is made by finger, hand, etc., that single motion will begin the formation of a habit or tendency to repeat that motion. Many repetitions of it will fix the habit of making that motion in just that and in no other way, and afterward it will be easier to make that motion than any other. Right piano practise is that which founds and builds up a system of right habits in touch, fingering, time, etc.,— all that goes into good piano-playing,— and then keeps these right habits "bright and shiny," ready for use the instant they are required.

The good piano-teacher is he or she who knows all the good points in touch and technic, style and delivery; who knows how to teach them, and who really does teach them. The good pupil is that one who conscientiously follows the direction of such a teacher; works and waits patiently, content to "make haste slowly" during the first five years (more or less) of the course of foundational study. My experience is that a good teacher and a good pupil will require an average of five years to form a good method of playing. When a good method is once formed, the rapid progress that may follow will be surprising. The second

five years should do much toward making an artist. Such a course pays! Think of it! An entire system of good habits to help make every minute's practise one of progress. No bad habits to hinder or delay, or perhaps utterly to block the way!

Listen to what Franz Liszt said on this very subject. My dear friend and teacher, Dr. William Mason, has often told me this story, and emphasized it with stories from his own experience. I now copy it from Dr. Mason's "Memories of a Musical Life," a most interesting and helpful book for piano students. You shall have a copy later. Liszt, speaking to some of his pupils, said: "You are to learn all you can from my playing, relating to conception, style, phrasing, etc., but do not imitate my touch, which, I am well aware, is not a good model to follow. In early years I was not patient enough to 'make haste slowly,' thoroughly to develop in an orderly, logical and progressive way. I was impatient for immediate results, and took short-cuts, so to speak, and jumped, through sheer force of will, to the goal of my ambition. I wish now that I had progressed by logical steps instead of by leaps."

Here is the confession and the wish of the most gifted pianist and the most famous teacher that the world has ever known. I heartily wish that every piano student, together with all parents and guardians interested in piano students, might have these words thoroughly impressed on their minds and memories and that all piano-study hereafter might be influenced thereby. They should be printed in large text, framed, and hung up in every studio and music-room.

But I must answer your question. You ask in your letter about meter and rhythm, to which I referred in my letter of June 17.

Your question is more easily asked than answered. That you should have asked such a question surprises and gratifies me, and I shall gladly try to answer it simply

enough so that even a boy of your years and elementary musical knowledge can understand.

In music, you will have to do with sounds called *tones*. Some tones will be long and some short. Wind up your metronome — if it has come — set the *top* of the sliding weight on the pendulum at 60, and start it ticking. The time — at 60 — from one tick to the next will be one second. Therefore, a tone which lasts from one tick to the next will be one second long. A tone which lasts from the first tick to the third will be two seconds long. Each added tick will show the tone to be one second longer. You see by this that one tone may be twice as long as another; or three times as long, or four times, or whatever you choose. Or, you may sound two tones during one beat or pulse (that is, the time from one tick to the next). Each tone will then be half a second long. Again, you may sound three tones during one beat. These tones will be one-third of a second long. Just so, you may sound four, or any number of tones, to each beat. If it is four, each tone will be a quarter-second long.

In good music, tones of different lengths and of tuneful relation are put together in such a way as, by their melody and rhythm, to please the musical ear. Two or more tones so put together would make a group which might be agreeably repeated. By means of tasteful repetitions, a pleasing effect is secured and an entire tune or melody worked out or composed, as we say. In one melody or tune, we might have groups of tones, each group of which would be sounded during two beats of the metronome. In another melody, each group might take three beats to play or sing it. In another, each group might take the time of four beats; in another, six, or nine, or twelve — 2, 3, 4, 6, 9, and 12 are the usual groups. Now, each such group is called a *measure*. A measure, therefore, is a group of beats. A measure, then, will have 2, 3, 4, 6, 9, or 12 beats or pulses in it. Each measure, in a piece of music, will have the same number of

beats in it, unless changed to a different kind of group. The beats making up these different kinds of groups is called *meter.*

Meter is what the metronome ticks off, or, in other words, *what we count.* The metronome measures or meters off the music. Each section of the meter,— that is, each tick-off or beat,— is of equal length.

Meter, therefore, is the regular succession of the equal parts of a measure.

Now, what is rhythm? I told you that tones of different lengths were put together to make a tune or melody. Thus, in our melody, one tone might be long enough for the metronome to tick twice. The next two tones might be one beat each; then two tones of two beats each; then one tone of one beat; then two of one beat; then two of one beat each; then one of three beats; and last, a pause (called a rest) of one beat. Here is quite a mixture of tones of differing lengths, which, tapped out with the metronome ticking at say 72, will be found to be an agreeable movement.* Part of a tune could be set to this movement and a pleasing effect secured.† On tapping it out, as if playing a drum, certain taps will seem to require more force than others.* This added force is called accent. The accent in this little melody seems to fall naturally every four ticks of the metronome. This regular accent marks the beginning of the groups of beats. Therefore, these are measures of four beats each. The meter, then, is four-part or "four-pulse meter." The metrical *beats* or *pulses* follow each other evenly. All are the same length.‡ The length of the tones, however, varies in each measure.*

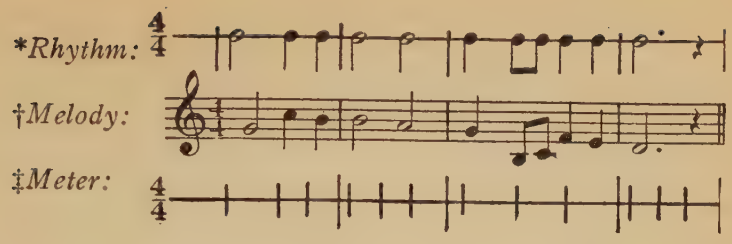
Here is the difference between meter and rhythm:

Meter is the regular pulsation of the music;

Rhythm is the varied succession of tones. In other words:

Meter is what we count;

Rhythm is what we play.



In all your practise I wish your teacher to insist on your paying the best of attention to keeping time. This means that she is to explain to you the meter and the rhythm of everything you study, and then that you shall always try to play so that your listeners shall be able to readily discover the meter and rhythm without referring to the printed music. I have tried to explain the difference to you thus early in your course of study because of their great importance and because, from the very beginning, you should try to play rhythmically. In the opinion of your uncle, no other single thing in piano-playing is of so much importance. I wish you to grow up with that idea in mind. Every form of exercise (scale, arpeggio, etc.) should be practised rhythmically and with special accents. You will understand this better, and the value of it, as you go on. I am simply stating now a principle which is to govern your practise and playing all your life. A method of piano-study which does not follow this course is lacking in a fundamental particular.

The great Liszt specially commends the application of accents to all kinds of exercises. Dr. William Mason's four books on Piano Touch and Technic — the four together being about half an inch thick — give a complete system of exercises, with accents, for forming the touch and developing a technic. This, in my opinion, is the most important and valuable work on piano-study that has been written, up to this time.

But here comes my first pupil for the day and I must say "good-bye." I shall be curious to learn if you have understood what I have written about meter and rhythm.

Your affectionate

UNCLE EDWARD.

NINTH LETTER.

PRIMARY TOUCH. LEGATO.

Single-finger movements, slow, moderate and as-quick-as-possible. Single-finger and Group-finger movements. Suspended arm and finger movements. Ready to go to the Keyboard. The Arm-movement a Primary Touch. The theory presented before The Music Teachers' National Association. William H. Sherwood. Legato-touch the Foundation of Artistic Piano-playing. Interesting History. Opinion of The Four Hundred among American pianists and teachers. What Dr. Mason said. Marbles and legato-touch. Staccato barred. One thing at a time.

STUDIO 12, STEINWAY HALL, NEW YORK.

June 22.

My Dear Little Student:

You have had three or four days in which to practise the single-finger movements. I hope that you are able now to hold your hands — each hand separately — in position, resting lightly on the table, and make each single-finger movement correctly in the three speeds — very slow, moderate, and quick. This must be practised until the exercise can be done well. The quick will become quicker day by day, as you try to make it so.

You will next find, under Exercise 7, pages 22-3, ninth edition of the Foundation Exercises, directions for a movement alternating between a single finger and a group of fingers. Here, again, you must remember to curve the fingers as in Figure 11, on opposite page, carry the knuckles somewhat high, wrist on a level with second joint of middle

finger, the wrist-joints pliant and the upper arms hanging loosely from the shoulder-joints. Follow the directions in the book in regard to the exercise referred to.

There is another exercise following this (Exercise 8, 9) which calls for a finger movement while the hand and forearm are held about an inch up from the table. This exercise takes the weight of the hand and arm entirely off the table and shows how lightly the hand and arm must be held, at least in the beginning. Study the directions in the book

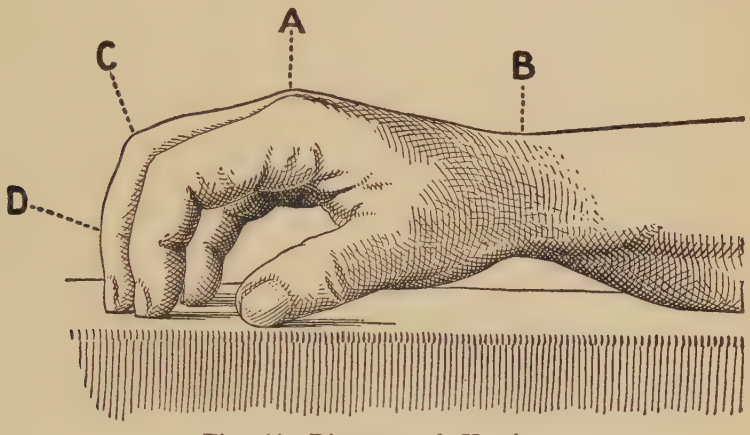


Fig. 11—Diagram of Hand.

for these movements and practise them in addition to the others at which you have been working since we began in the right way.

You will soon be ready to go to the keyboard, but, before you do so, I wish to have you learn just how to place your hand on the keyboard. You should practise this at first on the table. We will, therefore, still keep our places at the table. We will drop our hands in the lap and make believe that we are just going to begin to play. The first thing to do would be to carry the hands to the keys to be played. Lift the hand now from the lap (practise each

hand alone), and place it on the table as if about to play. The moving of the hand from the lap to the table is, of necessity, an *arm*-movement. It is new to us. Thus far, we have only practised hand-shaping and finger-movements. The hand, while resting in the lap, must now be shaped to the form already practised, and then carried to the table and dropped lightly to its surface, without the hand losing its playing-shape and without the wrist becoming the least stiff. Drop the hand in the lap again and repeat the entire movement. Do it several times. Practise the same movement with the other hand. Then with both hands together.

Now, take your place at the piano — I wish that you now had a practise clavier! We need it from this point forward. I must see if I cannot hire or buy one for you; it would save you a great deal of time and effort, and, taking into account the less cost of lessons, because of more rapid progress, and the various advantages that the clavier affords, it would pay for itself easily, besides saving much wear on your piano.

As I said above, take your place at the piano, on a stool of the right height and distance from the keyboard, shape one of the hands in the lap and carry it to the keyboard. Strike any convenient key with one finger, for example, with the second. Strike the same key with the same finger several times, slowly and gently, not with a knuckle-action of the finger, or wrist-action, but with an elbow-action. See that the wrist is light and pliant, and ready, like a steel spring of fine quality, to bend or yield a little when the key is struck. Practise with each hand separately until you can do it easily and well. It is quite easy to do. The hand should rise and fall six or eight inches. The arm-movement, twenty-five years ago, was thought to be too difficult for beginners. All the instruction books so treated it. It is a touch that is useful at the very beginning, and, after nine years' experience in teaching it to beginners, I made an address before the Music Teachers' National

Association, in which I said that, in my judgment, it was a primary touch and that it could and should be taught to the beginner in piano-study. In the discussion which followed, the eminent pianist and teacher, William H. Sherwood, and others endorsed my view; my address was published in the report, and the result has been that, one after the other, the instruction books which have appeared since that time have treated the free arm-movement as a primary touch. It is now an old story. Everybody tells it, and almost everybody has forgotten who told it first. Study and practise it, with each hand separately, and with each finger in rotation. Persist until the movement seems easy.

You have now learned to place your hands on the keys, to hold them in correct shape, and to move single fingers or a group of fingers in up and down movements on the table.

You are now to learn alternate movements with a pair of fingers, one downward and the other upward at the same time, one of them striking a key and the other lifting to prepare to strike. Here looms up before you, my little man, the beginning of what is known as the *legato-touch*. It is the cornerstone of good piano-playing. Without this foundation you can never become an artistic pianist. With it, together with other gifts and powers, you may, and I think you will, become a fine player. By and by, when you know more about playing than you now do, I will go into this matter fully and will show you just why the legato-touch is so important, and why it is positively necessary for you to master it. You and your parents, for the present, must take my word for it, while you give your best efforts toward learning it. In order to convince you that I am not making too much fuss about this touch I must tell you that for many years I had great difficulty in teaching it to my pupils. I knew that it was highly important for them to master it, and I always persevered until they had done so.

I had observed that pupils who had not gained that

touch would advance just about so far in their playing, and then seem to stop making further progress. There they would stick, like a boy floundering in a Vermont snowdrift. I became anxious to know if other teachers were having the same experience. So I wrote to between three and four hundred of the leading teachers, scattered all over the country, asking them to favor me with an answer to a certain list of questions which I sent to them. The questions were mainly about the value that should be placed on the legato-touch, and what proportion of their pupils had this touch before coming to these leading teachers in New York, Boston, Philadelphia, Chicago, Cincinnati, St. Louis, Denver, San Francisco, and many other cities, as well as in colleges and schools where advanced piano students were taught. Every one of these teachers — and the list included all or most of the great musical names at that time in the United States — agreed on the vital necessity to pianists of their having a good legato-touch. They also said that comparatively few pupils had that touch at the time of their coming to them for lessons. I still have these hundreds of letters in reply to my questions, and they show that only about five in every hundred pupils had been taught this touch in the beginning, as they should have been,— the touch which, in order to become a superior or even a passably good pianist, one must positively possess! Many of the letters said something like this: "Before I can do any good work with a pupil who cannot play legato, I am obliged to break up his (or her) old, bad habits and begin at the foundation to form a legato-touch." Dr. William Mason, one of the most eminent and experienced among American teachers during the last half-century, a teacher, too, who had a better grade of pupils than most of us, said in his reply: "I very rarely have a pupil come to me for lessons who has a good legato. It is often very difficult to reform the touch of such pupils. They come to me with the idea that they are to receive so-called

finishing lessons, and therefore do not enjoy being informed that they have a bad touch and do not play legato. Sometimes it is I who get the 'finishing' instead of the pupil."

If I had the space I could give you pages of their interesting remarks and opinions on this subject. I have told you enough, however, to make you careful to do your very best to master the legato-touch. I trust that Miss Proctor not only has a good command of this touch but that she will be able to teach it to you. If she does not talk much about it, or appear very anxious to have you acquire it, you can be fairly sure either that she does not know much about it herself or that you are a wonderful freak of nature. I say this, for I have never met the piano pupil who did not need to be taught this touch, nor have I ever taught it to one who did not give me the opportunity to fully earn the money paid me for my lessons!

Before you begin the finger-movements in playing legato I wish to have you get a good idea of the meaning or tone-effect that we call legato. It means so to join two or more different tones that there shall be no break between them. Ask Miss Proctor to sing a few tones legato. While she sings, you should notice that the tones are connected one to another; that there is no break in the sound when her voice goes from one tone to another. This is marble-time for boys, is it not? Well, take a lot of your marbles and lay them in a row, as if in a little groove or trough, so that each one will touch the next one to it. The shape or outline of each

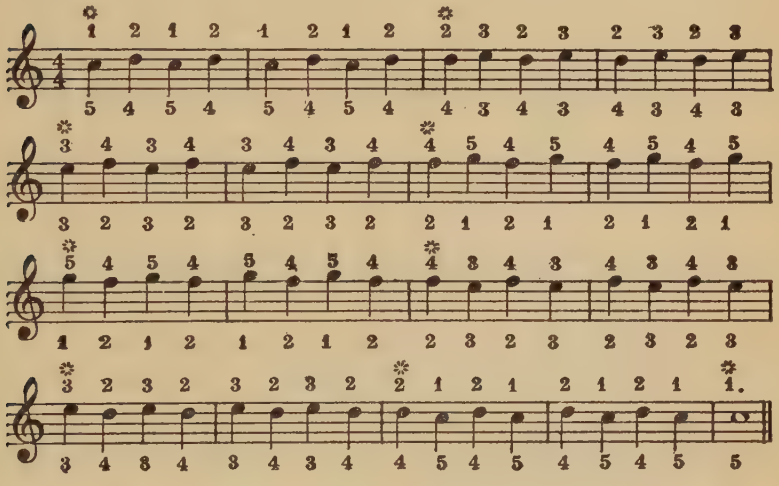
marble is quite distinct, but each marble is connected, by just the smallest possible spot — a mere pin-point — to the next one, and that one to the next, and so on to the end of the line. This is a good illustration of a plain legato, or so-called passage legato. Each tone should be distinct and perfect in outline, but each tone should be connected to the one

before it and to the one after it by the tiniest thread of sound, exactly as the marbles are connected by touching each other.

Think of this binding effect now as you practise the two-finger movements. Take your place at the piano in proper position. By an arm-movement, place the first finger (thumb) of the right hand on the keyboard and play alternately the first and second fingers, as in a slow trill.

I suppose that during the time you have been practising the exercises up to this point you have also been learning the names of the keys on the keyboard and the corresponding names of the lines and spaces on the staff. Also, that different shaped signs, called notes and rests, are placed on the staff, so that you may know what tone on the piano is to be sounded, just how long it is to sound, and how long the pauses are to be where the rests are placed. You are to learn all about these signs, but, for the present, it will be better not to try to play by note, but by figures.

In doing this, in the exercises to follow, the figures 1, 2, 3, 4, 5, will refer to the fingers from the thumb to the fifth. Practise from memory the following exercise. The first tone in the exercise is to be played with an arm-movement. Also, where a finger is to be repeated, the arm-movement is to be used, the same as with the first tone. All the other tones are to be played with a finger-movement. Here are two kinds of "touch"; one with the fingers, the other with the arm. These two kinds will be all that you will really need for several months. With the finger-touch, you will be able to play legato. With the arm-touch, you can properly begin a phrase or repeat a tone or resume playing after a pause called for by a rest. Playing legato will be the most important thing for you to do during the first year of piano-study. That touch must be mastered prior to any of the different forms of detached or so-called *staccato*-touch. The staccato-touch should not be attempted until the legato-

touch has been thoroughly mastered and has become a "habit." If Miss Proctor shows you anything about staccato, and asks you to play with that touch, kindly tell her that your Uncle Edward has requested you not to use any kind of staccato-touch until the habit of legato shall have been so thoroughly established that playing staccato will not break into the legato habit in the least. From my giving you such positive directions to play only legato until the legato-habit is formed, you will perhaps "guess," like a Vermont Yankee boy, that I have had, as a teacher, enough trouble to make me wisely cautious about trying to teach, *at the same time,* two kinds of touch which are directly contrary to each other. Undue haste to learn and to use the staccato-touch has ruined many a legato-touch which was in a hopeful process of formation. For two passenger trains to meet and try to pass each other on the same track is poor business!

I have put that exercise into notes for you to show Miss Proctor, so that she may quite understand what I wish. If you can read it, all right. If not, she will tell you just how to practise the exercise from the figures given first.

Metronome at 60, play one note to a beat.

Practise with each hand separately, memorize, and then play from memory only.

The left hand should play two octaves lower than the right hand.

Notes marked (*) are to be played with arm-action; all the other notes with knuckle-action, vertical action of finger-tip.

My reason for directing you to play only from memory is that you may be able to watch closely the position of arm, hand and fingers, keep the wrist pliant, and move the fingers accurately and properly. Beginners cannot, at one and the same time, read the notes, the fingering, keep time with the metronome, and remember the points about position and action. Beside this, the position, action and pliant condition of the playing-machine are, at this time, of very great importance, for you are now laying the foundations of your future touch and technic. Reading notes and playing them on the piano, compared to the importance of forming your touch and technic, at present, is of no consequence whatever. Hence, keep your eye on the fingers. Just now, HOW you make the sound is all-important! Just now, WHICH sounds you make, or HOW LONG the sounds are, is of slight importance!

Good-bye till tomorrow!

UNCLE EDWARD.

TENTH LETTER.

HOW TO GAIN SPEED. A SECRET.

June Training Day. The Staccato-habit. Chief difficulty in the beginning. Playing Pieces too soon. Laying a foundation. Morgan horses and musical ignorance. Twelve hundred tones a minute. Elastic wrist. Thin, hard tone. The reason. The big trout in Davis' brook. Important secret. Why most pupils never develop high speed in playing. How to do it. The trout knew.

Studio 12, Steinway Hall, New York.

June 23.

My Dear Nephew:

This is the anniversary of the wedding-day of your Uncle Edward and Aunt Mary. It means more to me than June Training-Day in Barton or "going to the Fair" at Woodston, and so, to show my appreciation of the day, let me do something a little extra for the good of my fellow-men. Suppose we have a talk about one of the most important topics in piano-study that I could mention, namely, *quick movements.*

Yesterday I tried to show you the importance of forming a good legato touch in the very beginning. The legato-touch once mastered, it is always easy to learn the different forms of staccato — the correct forms, too. The chief difficulty, in the beginning of piano-study, is to avoid acquiring faulty forms of staccato. The reason why so many young pupils form bad habits in touch is that they are anxious to begin playing music-pieces too soon. It is easy to understand this. The family are music lovers; they wish to hear "something," by which expression they mean a piece; the child loves music, too, and very naturally longs to "play something." That is the very thing that you have wanted to do, and, doubtless, your father and mother have the same idea as yourself and are impatient to hear your first piece. For that purpose you are now away from home. It is unlikely that either your parents or you have thought, prior to my letters to you, that to play like an artist by and by, or to play even passably well, it would be positively necessary for you to have such fundamental training or preparation work as I am requiring of you before attempting to really play pieces.

In laying a foundation, we should study and practise one kind of touch or one kind of passage at a time. We should strive to do that one thing as well as possible and to

establish the habit of so doing. When the single things can be done right and freely, then two kinds of touch or two kinds of passage should be put together. This, of course, is much more difficult, but, if the single forms have been mastered, the double or complex forms can be also. Little by little the mind and playing-machine may be trained to do wonderful things. The complex things will become just as easy as the simple things. Indeed, there seems to be no limit to the varieties in touch, or degrees in power and delicacy, speed and endurance, possible to the pianist's hand. But the training must be done in the right way. If Miss Proctor has had the experience of beginning in the wrong way; if she was allowed to play pieces having complex things to do before she was able to accomplish simple things, for example, if the piece required a staccato-touch in one hand and legato in the other, or one hand had a melody to play while the other had soft repeated chords, and she found herself utterly unable to make it sound as her teacher played it, she will understand what I have been saying to you, and will tell you that it is all true and worth your heeding.

Your father has, I am told, some of the finest Morgan horses in Vermont. There are racers among them. In training them for their career as racers or roadsters, he knows that great care and skill are required to establish, while they are yet colts, the very best gait and style of which they promise to be capable when fully grown. Almost any person would know that about horses. But, when people begin to talk about musical art: this and that piece of music which such and such an artist has played or sung; this or that concert by some great orchestra; or such and such an opera that they may have heard, one would imagine from the conversation that those talking were well educated in music and well informed as to general principles in music-study; whereas, there is probably no subject about which the people think they know so much and which they talk so boldly and

glibly as music, and, after all, no subject on which they speak so superficially and often ignorantly. Living, as do your parents, at a distance from musical centers and their advantages, it would be surprising if they were well informed as to the best methods of musical instruction. It is surprising, indeed, that they have discovered your musical talent and have brought themselves to the sacrifice of sending you away from home, in order that you may begin to study before it is too late to train your hands for a musical career. What an example to other parents, living in the country, who have musical children! Happily, musical conditions are growing better every year. Musical papers, books, good and cheap editions of the best music, good concerts and discussions about music and methods of teaching, not forgetting the advantages afforded by the telephone and rapid transit, are doing great things for the cultivation of the people in almost every city, town and farming community in our country.

But, as I said at the beginning of this letter, today I wish to talk to you about one of the most important points in the development of your skill in technic. Some day you will need to play scale-passages or arpeggios, or mixed forms of scales or arpeggios, etc.— Miss Proctor can tell you what I mean — at the rate of one thousand or twelve hundred tones a minute. I have pupils who exceed that speed. This means that their muscles and nerves have been trained just right; that right conditions have become a habit; and that they have practised for five years or more. I have talked to you about the best position of the arm, hand and fingers, and have given you exact directions how to get the best quality of tone from the piano. From this time forward, I wish you to train your fingers to make quick movements — movements that be made just as quickly as possible, without stiffening any muscles.

Be very careful not to stiffen the wrist. You will be more likely to do that than almost any other wrong thing.

The muscles which move the fingers very easily get "mixed up," so to speak, with the muscles which control the movement at the wrist-joint. Then the wrist-joint is apt to become stiff, the fingers no longer work freely, the tone is hard and the entire act of playing is raw and unmusical. While playing with one or the other hand, you must frequently test the wrist of the playing-hand by pressing it with the other hand, or by having your teacher or some one else do it for you. If it bends springily — like the tip of that fish-pole of yours last summer when you and I went fishing down Davis's brook and you caught the big trout at the mill-pond — your wrist is all right. My stars! how that fellow rushed and jumped, and how the pole bent and sprung back to position! You landed him on the bank, but even then I thought the speckled beauty would get away from you, back into the water. Another jump and he would have been in, sure, but you grabbed him just in the nick o' time and safely strung him on your forked stick. I shall not soon forget the glisten in your eyes nor the triumphant air with which you carried home your prize. Now, my boy, put some of that fish-pole spring into your wrist; do it with as much interest as you watched the tugging of the big trout, and you will have no trouble with stiff wrists. Most of the time, in all the playing you will ever do, you should be no more conscious of your wrists than you usually are of your nose or your ears. Like your ears and your nose, your wrists will now and then have their own share of work to do. The balance of the time they are to take a back seat, their work then being to hold the hands in position. Finger work, though, requires a pliant wrist only — never a stiff wrist.

I wish now to make you understand the value of the "quick movements" about which I have been writing. You are, I know, the merest beginner in piano-playing, but you cannot begin too early to train your fingers to make these as-quick-as-possible motions. Every time you make any

sort of a motion quickly, you are training the nerves and muscles to act more and more quickly. After some years of this kind of practise you will discover that your skill and speed are far greater than the skill and speed of others who have not received this suggestion or heeded it. Only a small proportion of all the boys and girls who start out well in learning to play the piano ever get beyond a certain degree of speed or power. The reason for this is, I am quite sure, that they are not taught from the beginning to make quick motions. It seems to be natural for teachers and pupils to think of

(*a*) Trying to strike the *right* keys;

(*b*) Trying to strike the keys *for a loud tone;* but,

(*c*) Trying to strike the keys with *quick-as-possible motions,* and to lift the fingers from the keys the same way, is an idea that does not suggest itself. Possibly this is because the difference in value between a quick and a slow motion is not noticed as easily as it is between right and wrong keys, or between loud and soft tones. But I have studied this matter very carefully for years, and my experience makes me quite certain that this view as to the value of quick motions is correct. I therefore very earnestly ask you and Miss Proctor to pay the best of attention to my advice and to keep it up until you know by your own experience that it is good advice. Then you will not need my advice to cause you to continue the practise. Every form of exercise — trill, five-key, scale, arpeggio, etc.— should invariably be *begun* with long tones — 56 to 92 tones to the minute, according to skill — never faster than 92, in the slow form, no matter how skilful the player may be. With the metronome at 56 to 60, one has time to raise the finger to playing position, poise it in correct shape, store up nervous energy, and then deliver the finger-stroke with the utmost speed. By an equally quick motion, the finger that is to strike next should be *lifted* to its position and poised for its

stroke. Let each finger move up and down, not only with all possible quickness but with perfect ease and independence from all the other fingers — remember the paper-test under the fingers in the table exercises. Test the wrist, also, for pliancy. When the exercise goes well, in this slow tempo (rate of movement), it may be played twice as fast, that is, two tones to one tick. Then three, four, and later on, eight. This should be called playing the exercise in "ones," "twos," "threes," "fours," and "eights." The most valuable of them all will always be the "ones." In the "ones," you will be making just as quick motions as you possibly can; therefore, you will be working for finger-speed just as truly and perhaps more surely than in the "eights." In the "eights," the fingers *follow* each other faster, but the motion of each separate finger is not a bit quicker than in the "ones." The finger-motion in both cases is "as quick as possible"; therefore, between the slow forms ("ones") and the fast ("eights") *there can be no other difference than in the quickness in the succession* of fingers. Pupils imagine that slow exercises are stupid and dull. Into your practise, in playing long tones, put this ideal of quick motions as well as the careful study of hand-shaping and of limber-wrist conditions, and it will be just as interesting as exercises requiring faster playing. Persevere in this foundation-work, and you will find that, in a much shorter time than could be gained in any other way, you will acquire speed, power and quality. The quick motion of the finger makes for speed. The quick motion, also, has more momentum; therefore, more power (momentum is force that a moving body gathers as it moves). The quick-moving finger, having more power, has less need for muscular effort or excessive flexion, and, therefore, produces a tone of better quality. These three are important points. The quick-as-lightning attack of the key (with the finger, hand or arm), is the source of this advantage. Do not forget it. Some day you will be prouder

of knowing this than you were of catching that big trout in the mill-pond. My! but he was a beauty! And couldn't he jump! He knew how to make "quick motions"!

Your affectionate

UNCLE EDWARD.

ELEVENTH LETTER.

LOGICAL DEVELOPMENT.

Vacation at Squirrel Island. Vacation for the music student. The Pressure-touch hobby. Ruination in laying a foundation of touch. An earnest talk to Miss Proctor. Objection to pressure-touch. Advantages of stroke-touch. Logical order in the development of touch. Pressure-touch last. Wrist action and preliminary exercises in Octave-playing.

STUDIO 12, STEINWAY HALL, NEW YORK.
September 15.

My Dear Little Pianist:

Well, my vacation is over and I am now quite ready for another busy season. As usual, we spent the summer on Squirrel Island, coast of Maine, one of the best places I know of in which to rest and have a good time, the kind of a "good time" which makes you feel, after it is over, like going earnestly to work again.

I found your letter awaiting me, and I see by it that you have been practising regularly all summer. You began to study so late in the season that it was quite right for you to continue to practise during this summer, but I wish to tell you that if you study diligently, as you ought, all through the musical year, you should have at least a month's vacation during the summer. My experience is that pupils who take a rest from their practise of a month accomplish more than those who do not. For that length of time I would advise no practise whatever. One may play the piano for amusement, but there should be no thought of calling it "practise."

If one teaches or studies music intensely year after year the musical nature becomes music-soaked, like a log that has been a long time in water and become water-logged. To bring back the old love for music and the old zeal in its study, take an absolute rest from it; forget about it, if possible. Do something else quite different to music. The regular practise should be resumed when the old zest has come back, not before.

I have been reading with great interest and attention what you said in your letter about the kind of touch Miss Proctor has been teaching you. You say that she wishes you to keep your finger-tips close to the keys and to *press* them, instead of poising the finger-tips a little way above the keys and quickly *striking* them from that slightly elevated position.

So you are being taught the pressure-touch! As a foundation-touch, too! My! O my! When will teachers abandon that unscientific and hazardous practise? Please say to Miss Proctor that your Uncle Edward very strongly advises against (he does not say *"positively prohibits,"* but that is about what he means), your using the pressure-touch until the plain legato with finger-stroke and various forms of staccato-touch have been thoroughly mastered. If it were thought best, you *could* get along without the pressure-touch for some years. It is the last form of touch for you to learn. It is a valuable form of touch, but it should not be taught until a very good command of the nerves and muscles has been secured and the fingers have been brought under good control. Then it may be studied without danger of upsetting the habits of the hand in other kinds of touch, which are more fundamental; touches that, in the early stages of piano-study, are far more necessary than the pressure-touch.

I think that I had better talk now to Miss Proctor instead of you. There is a pretty theory about the "musical quality" and all that, of the pressure-touch, which she has

gotten from one of her teachers, probably, and which, all innocently, she has been trying on you. She will have the commonsense, however, to understand my objection as soon as I explain it to her, I am quite sure. So, George, please give her the enclosed letter and oblige your

UNCLE EDWARD.

THE LETTER TO MISS PROCTOR.

Dear Miss Proctor:

A letter from our partnership-pupil about his lessons and practise during the summer leads me to the conclusion that you have been teaching him the pressure-touch. Let me say, first of all, Miss Proctor, that I deeply appreciate the honesty of your desire and the consecration of spirit that you have manifested in your efforts to advance my nephew in his piano-study. I have no doubt at all as to the sincerity of your intentions. I am compelled, however, by reason of my long and special experience with the evils of the pressure-touch, considered as a *foundation*-touch, to ask you revise this part of your method of instruction, and I have, therefore, asked George to convey to you my wish that you postpone having him use that touch until he is thoroughly grounded in finger-stroke movements. I regret being obliged to interfere between a teacher and her pupil, for I recognize the confidential relations which should exist between them and which doubtless does exist between yourself and George. Were it not for the great importance which I attach to the question before us, I would hesitate long before saying anything that would, in any way, tend to disturb the implicit confidence that a pupil should have in his teacher. In this case, however, I feel it my duty, as a near relative to the pupil and as an expert in the matter under consideration, to object to his being taught in a way that will, in my judgment, seriously obstruct his progress.

Stroke-Touch, Legato.

It is right that I should give you my reasons for objecting to the pressure-touch. I have given the question prolonged and careful study, and have had special opportunity to observe both its good and bad results. You will recall that I have advised George to strike the keys with the utmost quickness in movement of the fingers, maintaining, at the same time, perfect pliancy of wrist. From this quickness in finger-movement, he will develop speed in passage-playing, as well as power and quality in tone. This method is known as the stroke-touch. Rightly done, it is the lightest, quickest, and most economical. To secure a given volume of tone, the pressure-touch requires greater flexion of muscle, as well as longer duration of flexion, than the stroke-touch. That is to say, in the pressure-touch the muscle flexes and relaxes more sluggishly than in the stroke-touch. You will see, therefore, that the whole tendency of the pressure-touch is toward sluggish action, rather than, as in the stroke-touch, toward quick action and quick relaxation. One of the first laws of life is a properly balanced relation between labor and rest; between contraction and relaxation. One must offset the other in harmonious or healthful balance. Neither factor in the proposition can be safely overdone for a prolonged period. Too much work and too little rest will soon wear the worker out. Too much rest and too little work will make him weak and lazy. Too much flexion (contraction) and too little relaxation will cause the playing to lack in force and character. In the pressure-touch there is too much and too slow a flexion; too great a proportion of time is given to flexion and too little to relaxation. Consequently, the performance of the pianist whose habitual (that is, predominant, customary, automatic) touch is the pressure-touch will lack in lightness, speed, power, brilliancy and endurance. The pressure-touch is not a fluent form of touch. Rapid, delicate passage-work, such as we meet so often in the works

of Chopin, Mendelssohn, Liszt, and every other standard composer, cannot be properly played with that touch. I am well aware that some reputable instructors teach the pressure-touch as an elementary touch, and some of them have tried to persuade me to believe that they employ that touch in their own performances when playing rapid passages. I have observed, however, that whenever these pianists begin any kind of passage that requires rapid, clearly articulated playing, just that moment their fingers abandon the pressure-touch and employ the stroke-touch. Fine-spun theories do not always work out satisfactorily in practise.

"Well," you say, "of what value is the pressure-touch?" It is excellent for melody-playing and for phrases demanding a full, rich tone without percussion. Finger-pressure or wrist-pressure or arm-pressure, or all combined, according to the volume of tone desired, is just the right touch, each in its proper place.

My point is that the pressure-touch — like the various forms of staccato — is a special form of touch, to be used for a special purpose; that it is a difficult touch to teach; that, because of its unequal counterpoise as to flexion and relaxation, it is hazardous to teach it prior to the thorough establishment of other touches which are scientifically simpler and therefore more elementary. Teach the simplest thing first; then that which is next simplest, and so on, by logical progression, to the complex. In the stroke-touch it will be found much easier to establish a light, pliant wrist condition. The pressure-touch, on the contrary, tends to stiffen or at least to overflex the wrist. In the stroke-touch — though difficult enough to challenge the skill of the best teacher — it will be found easier to train the fingers to quick and correctly timed up-movements and down-movements.

In the pressure-touch, the tendency is toward slovenly overlapping of the tones, which, as a habit, will positively bar the pianist addicted to it from playing bril-

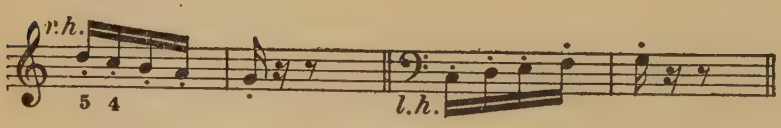
liant passage-work, or cadenzas requiring a limpid, rippling character of touch with the distinct articulation which such music demands. I am thoroughly convinced that the fingers should first master a loose, quick stroke-touch in legato style.

Knuckle-Staccato.

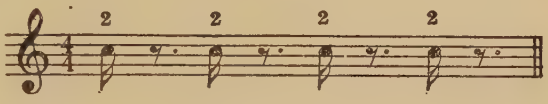
Logically, next would follow the knuckle-staccato. In this touch, the fingers strike the keys with a vertical stroke — as in the stroke-legato — but the hand is held a trifle higher, the finger-tips do not remain so long on the keys, the up-motions of the fingers are quicker, if possible, and the tones are played staccato. It is, however, a mild form of staccato and the tones are not of as good quality as in the next form, to which latter Dr. Mason gives the name

Elastic-Staccato.

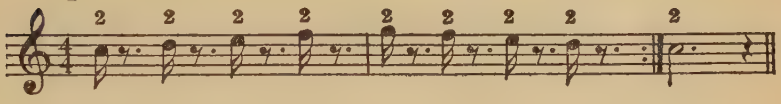
This is played by extending the fingers nearly straight, and then, by closing them one after the other, as if to make a loose fist, wiping off the keys in rapid succession and extracting tones that are particularly short and musical, and that may be made as bright and powerful as the fingers have muscular force with which to attack.

The first exercises in these two forms of staccato — knuckle and elastic — should be simply a five-key passage played forward, that is, from the fifth finger toward the thumb:

Then the exercise should be expanded into a scale, forward, each hand separately. Next should follow the same five-key passage and scale backward, namely, from the thumb toward the fifth finger.

Wrist-Staccato.

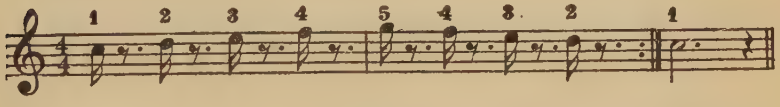
The next logical form of touch is the wrist-staccato. In this the movement is from the wrist. Try a preliminary exercise with the index finger. Play the following with that finger. Hold the wrist-joint somewhat higher than the first-joints — the principle being that the joint from which finger, hand or arm is to work should be held higher than the other joints. Curve the finger, flex the muscle so as to hold the finger firmly in this curved position, and repeat the tones in the exercise by a movement of the hand at the wrist-joint, only:

The rests show that the tones are to be detached.

Next, play a five-key passage, up and down, using only the one finger:



Each tone is one-quarter of a pulse long; each rest is three-quarters of a pulse long.

Now, play it with the same wrist action, but use all the fingers as marked. Observe the rests:

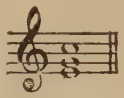


Notice now, that while the principal movement is from the wrist, there is also a slight motion at the knuckle-joints which becomes necessary when the fingers are changed at each new key. Each new finger must, by a slight knuckle-action, be thrust out a little beyond the tips of the adjoining

fingers so as to avoid their striking adjoining keys. Here, then, are two movements: a principal one at the wrist, and a secondary one at the knuckle.

At the very beginning of his work at the keyboard, George was taught the simple arm-movement from the elbow and so much of the shoulder action as might be involved in placing the hand on the keyboard and in carrying the same along the keys.

Wrist Pressure-Touch.

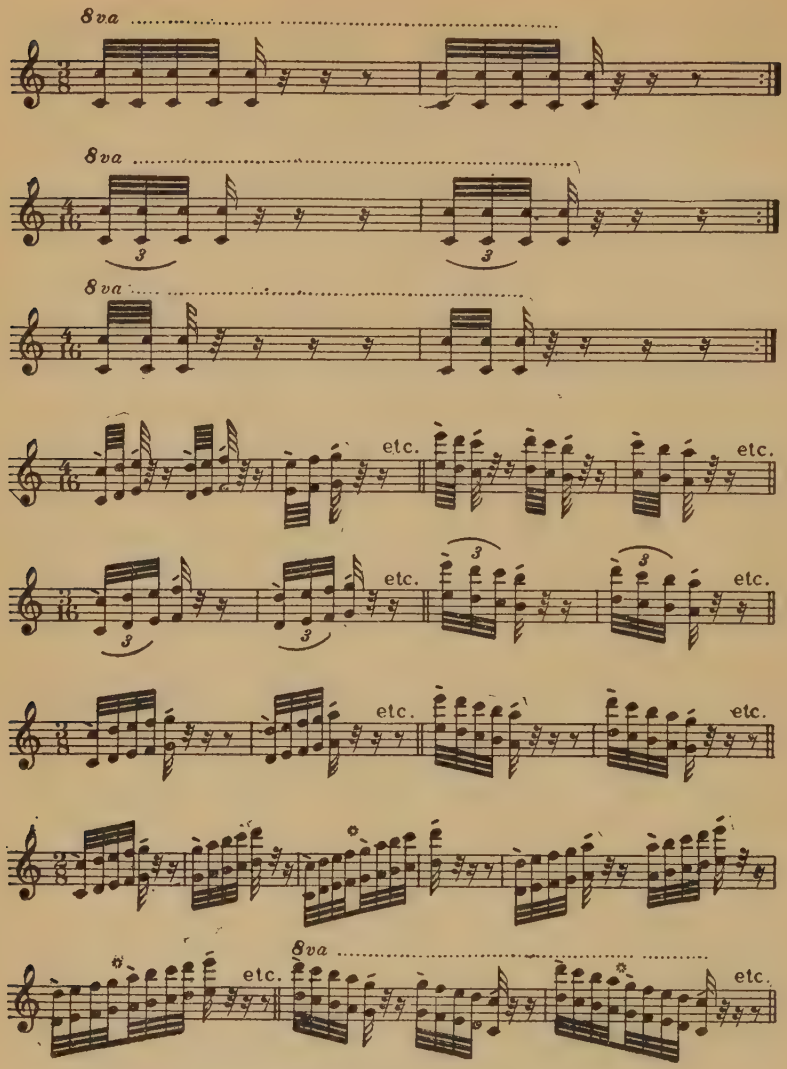
In due time, that is, when he is ready to study the various forms of pressure-touch, the wrist pressure-touch should be practised. In this he should place the fingers lightly on the keys, but not press them down. Now, by pressing the wrist-joint downward, the fingers will press the keys and the chord will be sounded. There being little or no percussion the quality of tone will be mellow and musical. The touch is an extremely useful one, because with it one is able to secure various degrees of power, from the very softest to a good strong forte (loud). Like other pressure-touches, it has a very limited scope as to speed.

Octave-Playing.

Very rapid octave-playing requires the use of the wrist action. If one studies the octave-playing of a great pianist, it will be observed that scales or other passages in octaves are played in groups or flights, much as a flying bird gets its impulse from the periodic motion of its wings. An artist puts his hands to the keys, shakes out, so to speak, a group of tones from the wrist, gathers a fresh impulse, shakes out another group, and so on to the end of the passage. Obviously, then, the way to teach octave-playing is to begin by practising single simple impulses. This will be a group of

notes very rapidly repeated. The first note is to be played with a free, loose arm attack; the repetitions are to be "shaken out" of the wrist with the utmost speed and springiness of wrist, just as if they were echoes of the first, or the after-tremors of a vibrating steel spring, or like the vibrations of the filament in an incandescent bulb which has been jostled. My point is that the repetitions are not due to new muscular impulses, but are fractions of the impulse which sounded the first tone. Try this experiment: clap your hands together in such a way as to get a very quick repetition of the stroke. Or this: take a piece of pasteboard three or four inches wide and about eight or ten inches long; hold one end firmly on the edge of a table so that, like the free end of a springboard, most of the pasteboard will project away from the table. Strike the projecting end of the pasteboard a rather smart blow and watch the vibration. In some such way the stroke of your hand (or hand and arm) will represent the original impulse given to the wrist in playing a group of octaves. The after-vibrations will suggest the repetitions in the group. They are fractions of the original impulse.

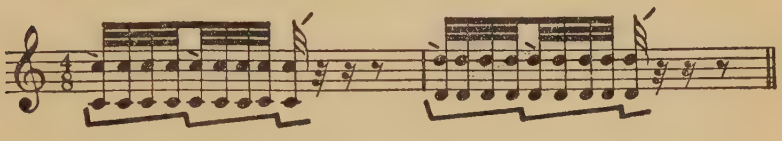
In playing the following preliminary octave exercise, the first tone is to be taken with a full, free arm-movement. The repetitions are to follow with a speed as near like the after-vibrations of the pasteboard as possible. At the end of the group, the hand and arm are to be lifted as before, in a semi-relaxed condition, so as to recover from the muscular tension involved in the playing. In these preliminary exercises the extent of this arm-movement can scarcely be overexaggerated. It is important.

Make the repetitions as quick as possible. Hold the wrist-joint somewhat high. Practise left hand two octaves lower.



The sign (\) denotes a down-motion of the arm and hand, or of the hand alone. The sign (/) denotes an up-motion of the arm and hand. At (*) there is simply a

down or dipping-motion of the wrist which marks the second impulse and the beginning of the second group of tones. A longer passage would be covered by additional impulses. As already stated, this is the way an artist plays passages in octaves. If the knack of using the rising and falling wrist in the passages of two or more groups is not acquired readily, the following preparatory exercise will be found useful:



The first tone is taken by an arm-movement; that is to say, with the wrist in an arched position, the hand approaches the keyboard by a quickly descending arm; at the precise instant that the fingers attack the keys, the wrist-joint yields or bends downward; during the playing of the next four tones the wrist-joint gradually rises to its former arched position, ready to make the impulse by a down-motion in attacking the first note of the second group. During the second group, the wrist rises as before and, at the last note, falls again, but rises immediately. During the rests the hand and arm are lifted high up above the keyboard and semi-relaxed, as already described, preparatory to the attack of the next following group. The line under the exercise

is intended as a picture of the fall and rise of the wrist during the playing of each group of four notes. These preliminary octave exercises are to be practised daily until the movements are perfected and the nerves and muscles involved in their execution shall be developed to a high degree of speed and endurance. As soon as the correct movements are mastered, daily practise of the Loeschhorn and the Kullak Octave Studies (especially Book II. of the latter) should begin.

You will observe, Miss Proctor, that octave-playing in passages involves three kinds of muscular action, namely:

up, down, and *lateral.* The attack of the key is by a down-motion; the release of the key is by an up-motion. Then, there is the lateral motion, the moving of the hand and arm to the right or left. In my exercises the up and down movements are studied first. Then the lateral movements are added, at first in short flights, and then longer, until the passage of two or more groups is covered. From that point onward, the development becomes a matter of time and practise.

Great climaxes in power occasionally require the performance of octaves from the elbow with a rigid wrist-joint. This will need very little explanation. It is always easy to stiffen up. In some of the Kullak studies the passage should be commenced with a wrist-action and then, as the climax develops, the touch is to be changed gradually, but as rapidly as needed for the effect, into an elbow-action with stiff wrist. (Consult Kullak Octave Studies, Book II., Nos. 4, 5, 7.)

This letter gives enough advice, Miss Proctor, to last your pupil several years. Beginning with a criticism of the pressure-touch, which — as a foundation-touch — I adjure you to abjure, I have attempted to show you the logical order of development of the principal varieties of touch. I have added to this a foundation method of teaching octave-playing which, rightly used, will yield excellent results.

Give my love to George and tell him that my letter to you contained nearly enough dry advice to fill a big instruction-book and that you are to keep it for reference and gradual explanation to him. It will be two or three years, perhaps more, before he will begin to use the pressure-touch or to play octave-passages. Before playing octave-passages his hand should have grown large enough to span the octave easily and strike the keys exactly together, without stiffness.

Sincerely and fraternally yours,

E. M. Bowman.

TWELFTH LETTER.

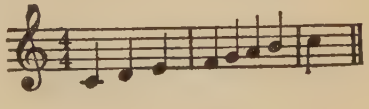
Scale-Playing.

At Schirmer's. Rafael Joseffy. His Studies. The Scale. The great difficulty in scale-playing. How to overcome it. Worming the hand along. Preparatory exercises to the Scale. Sebastian Bach's "best fingers."

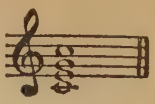
Studio 12, Steinway Hall, New York.
September 20.

My Dear Nephew:

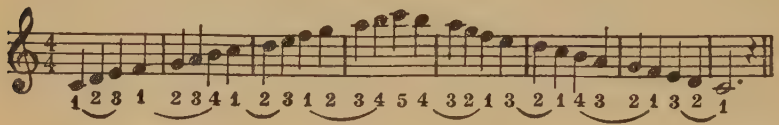
That the vacation is really over is shown by the return of the artist and teachers to New York. Up at Schirmer's, I met this morning a number of them, among them that bundle of geniality, genius and gumption, Rafael Joseffy, famous at home and abroad as pianist and teacher. His studio is directly over mine here at Steinway Hall, so that we meet often and have pleasant and profitable musical fellowship. I told him one day about you and read to him a portion of one of my letters to you. He approved the portion read and I am quite confident would endorse other advice that I have to give you; for, while every teacher has his own particular way of doing this or that little thing, nevertheless, in the principal things, most teachers generally agree. Mr. Joseffy has published a Book of Studies which is a very valuable contribution to piano literature. Bear this in mind, and when you are sufficiently advanced, study them. They will help you to master many difficult passages in piano-playing. It is quite possible by this time — you have been taking lessons three months — that Miss Proctor is thinking about teaching you longer passages than those you have been practising. I mean scales and arpeggios. A scale consists of the tones of a key played in alphabetical order. An arpeggio consists of the tones of a chord played one



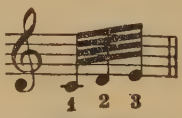
after the other. A chord consists of two or more musically related tones which are played at the same time.

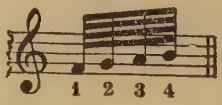


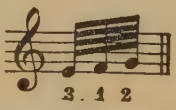
Let us study the scale first. There are seven tones in a key. Arrange these in alphabetical order and a scale is the result:



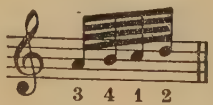
This scale may be lengthened by repeating the letters higher or lower. In fingering the scale two groups of fingers are used, namely, 1, 2, 3, and 1, 2, 3, 4. These groups are joined by passing the thumb under the last finger of the group (1 under 3, or 1 under 4), or by passing the third or the fourth finger over the thumb. These are called "crossings." The chief difficulty in playing a scale occurs at the crossings. I think it quite possible that even now you could play the following groups rapidly. Try it. Play this group of three notes with the right hand as fast as you can:



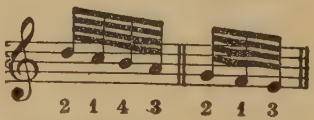
Now play this group in the same way. These are easy:

Now try this one. See if you can play it as fast as the others. Be sure to finger it exactly as given:



Try this also:



Try these going in the opposite direction:



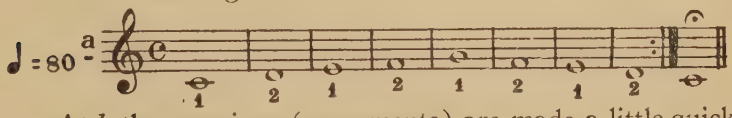
This will show you wherein lies the difficulty in scale-playing, namely, at the crossings. To meet this difficulty, you must train your thumb by special exercises, making it

supple and quick-acting. This will require time and patience, but it will be worth while.

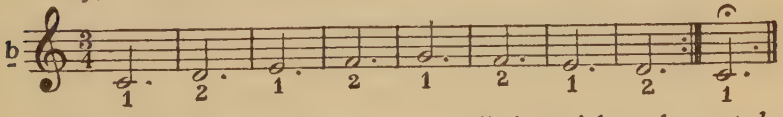
The following are thumb exercises preparatory to practising the scales. The first and most important thing for you to learn about scale-playing is that, in order to play evenly and smoothly, the arm must move steadily to the right or left without any of that jerking movement which is so common and so difficult to avoid. It seems perfectly natural for the beginner to hold the hand and arm still while playing one of the scale-groups and then to jerk the hand and arm along to the position for the next group, stop to play that, and hike it along to the next, and so on. So long as this course is followed, it will be utterly impossible to play a scale or other passage in an even, rhythmic manner. Do not waste your time trying it. Learn the right way at the very beginning, even if laying the foundation seems to hold you back for a while. You will be glad enough, later, for it will far more than make up for the slow headway at first.

At *a* in the following example, set the metronome at 80, and play with a full, round tone. Count the time audibly with the metronome. In passing the thumb under (or the finger over), *move the thumb (or finger) slowly enough to occupy the entire four counts due the note.* The object is to learn to make the movements without jerking.

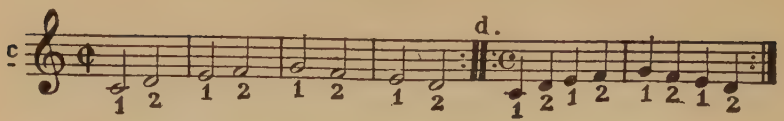
Form I.—Right hand:



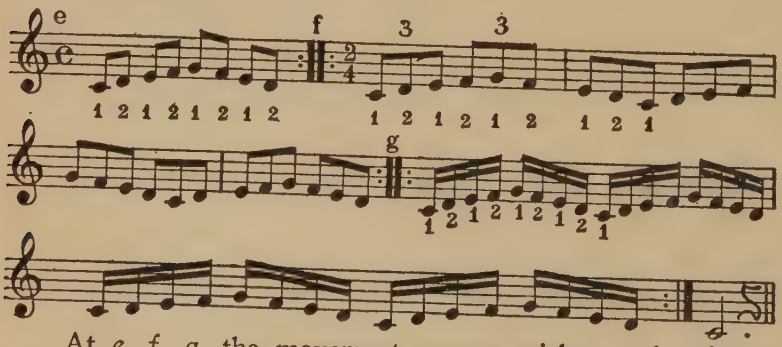
At *b* the crossings (movements) are made a little quicker, namely, in three counts.



At *c* the crossings are made a little quicker than at *b*, that is, in two counts. At *d* still quicker, but always steadily and smoothly.



Practise with each hand alone. Turn the hand so as to carry it somewhat bias to the keys (see Fig. 12 on opposite page). As the hand moves to the right or left, the arm must move with it; that is to say, the fore-arm is not to remain still while the hand "worms" its way along by means of a sidewise action at the wrist. Let me try to explain the correct movement. Strike and hold the thumb on its key four counts (at 80 on metronome); now, strike with the second finger and, while counting "one, two, three, four," pass the thumb steadily along under the second finger, keeping the second finger quietly on its key; next, while keeping the thumb on its key and counting off the four counts, carry the hand and arm along together (not twisting the hand on the wrist-joint — "worming its way," I call it), to the next key. All three joints of the thumb are brought into action, whether the thumb passes under the hand or the hand swings over the thumb. As a result of this kind of practise the thumb becomes active and skilful, and the chief difficulty in playing scales and every kind of passage having crossings to make is overcome.



At *e*, *f*, *g*, the movement grows quicker and quicker. The exercises should be practised daily at the above speed for some days or weeks, or until they can be played smoothly

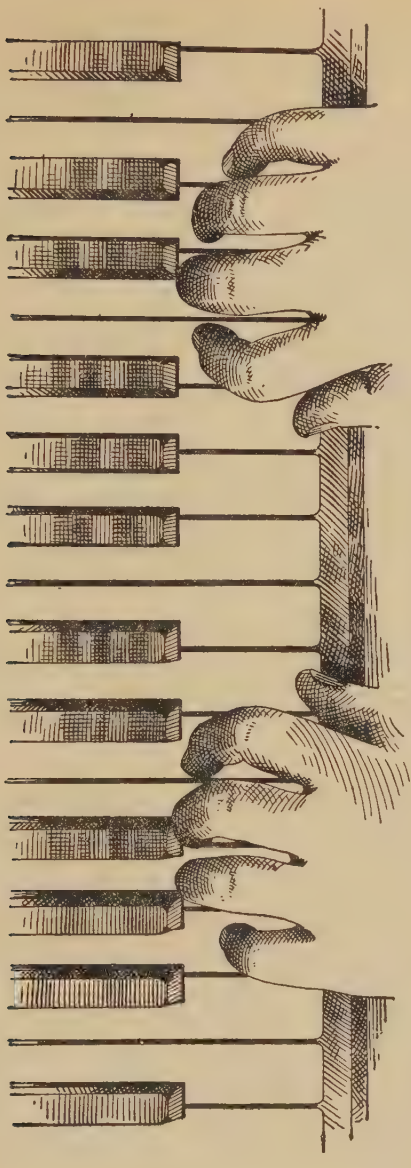
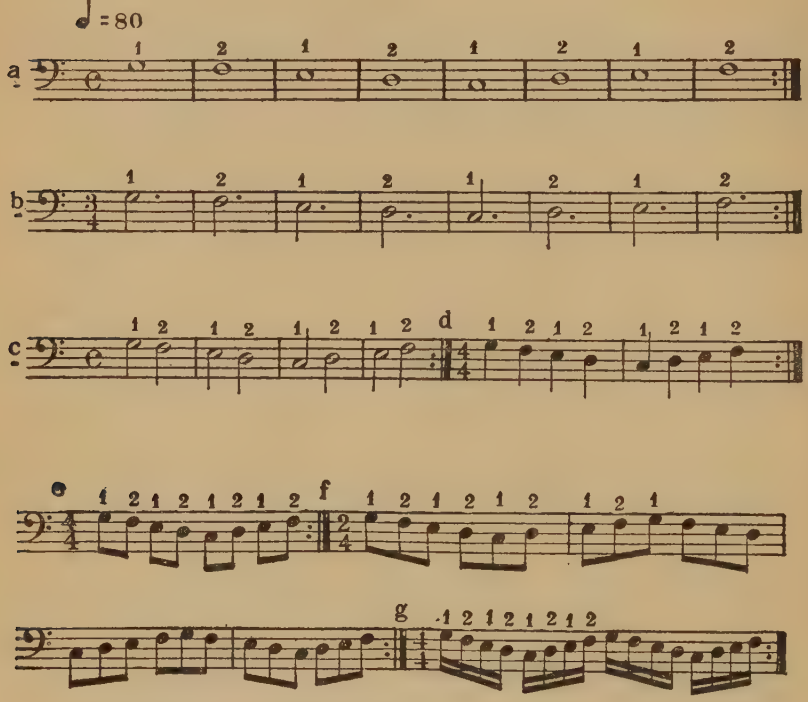


Fig. 12—Showing hands to facilitate change of position.

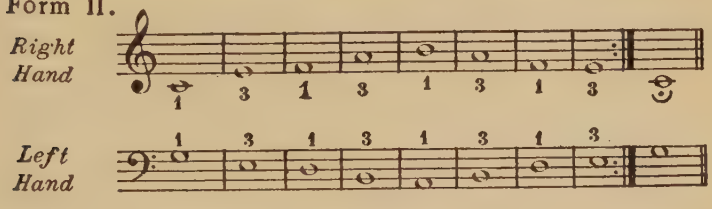
and easily, at from 80 to 92, at which time you may begin the scales. The exercises for the left hand are as follows. (The same directions are to be observed as those given for the right hand):



These are to be alternated with the right hand and are to be practiced until you can do them well. When you can move the hand along smoothly, without jerking, you may omit sections *a, b, c,* and practise only *d, e, f, g.* Then, by degrees, you may increase the speed until they go clearly and smoothly at 160, four notes to the beat. This will probably take two or three years, perhaps more. When you can do it at 160 your thumb will be active enough to make the crossings in any passage

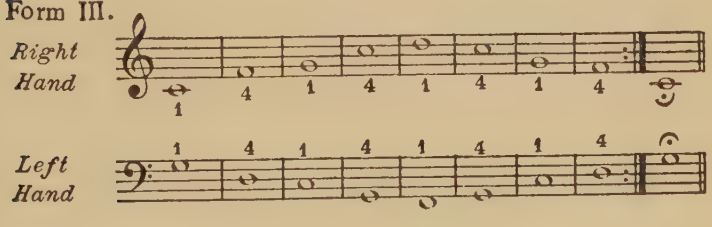
that is likely to occur in piano literature. The thumb will also have many crossings to make with the third, the fourth, and occasionally with the fifth fingers. Those with the third and the fourth are the most important. All should be practised daily until the thumb-technic is thoroughly developed. Below are given the notes only of the different forms. Each one is to be practised in the preliminary way, like sections *a, b, c* (see page 196), and then, when prepared, you are to proceed to the permanent forms like *d, e, f* and *g*. In these permanent forms, the rhythms are "ones," "twos," "threes" and "fours." They should be practised fifteen minutes daily:

Form II.



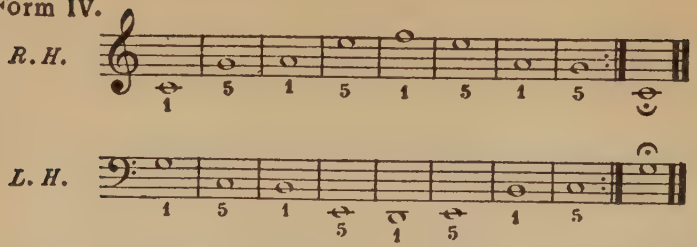
Metronome: ♩=80 for preliminary exercises. Then from 80 by steady advances to 160.

Form III.



The practise of Form IV. should be deferred until Form III. goes freely.

Form IV.



Practise each hand separately. Play legato, without fail. Count aloud. In the preliminary exercises, *a, b, c,* remember to move thumb forward under fingers, or fingers over thumb, slowly enough to occupy the full time of each note. Keep the movement going steadily; do not jerk. Do not turn the hand sideways at the wrist-joint; you may carry the hand somewhat bias to the keys, but you are to keep the hand straight with the fore-arm and maintain a pliant wrist-joint. Swing the entire fore-arm to the right or left, just as the thumb moves to the right or left. This makes it possible to avoid that "worming" movement of the hand on the wrist which is fatal to fine passage-playing.

In my next letter I shall talk to you about the scales: their great value; why they should be practised and how, as well as how much. Make up your mind to train your thumbs to do great things. Sebastian Bach used to say his thumbs were "the best fingers" he had. Your

UNCLE EDWARD.

THIRTEENTH LETTER.

THE MASON SYSTEM.

Thalberg's scale-playing. Wehli's double-thirds and double-sixths. William Mason's string of pearls. A Mason pupil. Mason's studio. Touch and Technic. Two-finger Exercise. Liszt's favorite technic. Clavier System. Why practise scales and arpeggios. A nice way to pick strawberries. A case of "Musical Development." Rossini's witticism. Rhythmical exercises. Scales with one or with two hands. Speeding up. Arpeggios. Relation of hand to keyboard. How much scale and arpeggio practise? Good fingering. How to acquire the habit of it.

Studio 12, Steinway Hall, New York.
September 25.

My Dear Little Man:

I suppose that few pianists have ever been able to equal the scale-playing of Sigismond Thalberg. His chromatic scale was said to have sounded like the humming of bees, so wonderfully rapid, even, and delicate was it. All kinds of passages, in the playing of this famous pianist, were marvelously beautiful.

The limpid tones and almost lightning-like rapidity of the scale-playing of James M. Wehli, and his extraordinary skill, especially in scales in double-thirds and double-sixths, which I heard as a youth, are still fresh in my memory.

Dr. William Mason's scale was a string of pearls, and his teachings and writings on the subject of scale-playing are invaluable. As a young fellow of eighteen it was my good fortune to become Dr. Mason's pupil, here in New York, in the very room which I now occupy as my studio. This was his studio for about forty years, and I think it true, as has often been asserted, that more distinguished artists have paid their respects to him in this place than have ever visited any other private room in the United States. If these walls could only repeat what they have heard, what wonderful music and what interesting conversation might be reproduced! Dr. Mason was the personal friend of very many of the most famous people in the musical world. His compositions for the piano are admired, and his great work for teachers and students, entitled "Touch and Technic," is regarded by artists like Paderewski, Dohnányi, Bauer, and many others, as one of the most important text-books on piano-technic ever issued. The work is published in four parts: I. Two-Finger Exercises; II. Scales; III. Arpeggios; IV. Octaves.

The chief value of the Mason system lies in its power — rightly used — to impart a good touch and an ample technic. It was developed by Dr. Mason to meet the needs

of his own pupils. It was and is, therefore, practical and effective. After many years of testing it was given (in 1867) to the world. The specially original features of the system are to be found (1) in the two-finger exercises, and (2) in the application of accents to all forms of exercises. The two-finger exercises, alone, are sufficient to develop nearly every kind of piano touch.

The practise of exercises with various accents not only makes the study of technics interesting and full of pleasure, but it trains one to play pieces and everything rhythmically. This is an extremely important advantage. The addition of accents gives a musical character to the exercises as well as an increased musical character to the pieces. For that reason it greatly increases the value and improves the quality of the practise.

From the time I began to study the system under Dr. Mason's personal instruction to the present I have made use of it daily. I expect to continue to do so to the end of my musical career.

Mr. Virgil's clavier system I have also found to be of great value to the earnest student of piano-playing, and, in essential features, it combines well with the Mason system. I strongly advise Miss Proctor to master both these systems and to make use of whatever in either system would be helpful in her lessons to you. They include the best points of all the others.

My experience leads me to believe that the strong points in the Mason system are the development of a musical and varied touch and of a rhythmical style of playing.

The clavier system, which includes, of course, practise on the clavier, compels the student to depend on his intellectual faculties, eyesight and mechanical sense of touch, more than on his musical ear and intuitions. Each system helps the other.

You will find the two-finger exercises, which are explained in Volume I. of Mason's Touch and Technic, very

useful in strengthening and speeding up the action of every playing muscle, as well as in forming a varied touch. From the first lesson that he gave me to the day of his death, in 1908, I counted Dr. Mason as my teacher and friend. For more than a score of years we were intimate studio neighbors and we have discussed, times without number, every phase of his system, especially the two-finger exercises and their value as technics. He often referred in our talks with each other to his student days with Liszt in Weimar, Germany. When Liszt was summoned, now and then, to play at court, it was his custom, in order to get his hands into playing condition, to practise from two to four hours a day on a crude form of two-finger exercise. In a very short time he was able by this means to prepare himself to play. Mason and his fellow-pupils were once discussing piano technic and raised the question as to what kind of exercise would enable them to do the most in the least amount of time. On asking Liszt for his opinion, he told them about his two-finger exercise. This was his most valued form of technical exercise, the shortest of the short-cuts known to him. This was the beginning, Dr. Mason told me, of the two-finger exercise. The present form of the exercise is what thought and fifty years of experience have made it. By different uses of the exercise all the muscles of the hand — the flexors, extensors and others, about which I have not told you — may be strengthened almost at will, and made lively, elastic and sensitive. No other form of exercise that I know of is so useful. Make it your business to practise the two-finger exercises daily — fifteen minutes if you practise two hours, and five minutes more for each additional hour.

There are two classes of piano-touch, namely:

1. Vertical-touch.
2. Glance-touch.

The two-finger exercises will enable you to master both these classes.

1. In the vertical-touch the attack of the key is made by a straight up-and-down, that is, perpendicular movement. The movement of the key is vertical. A vertical playing movement is therefore fitting and the easiest form of touch to learn. This is the fundamental touch; the one which you should learn first and the one you will ever afterward use most naturally — if you are trained correctly. The vertical-touch is the *habit*-touch, by which I mean the touch with which you will play without special forethought or intention.

2. In one form of the glance-touch the fingers wipe the keys as they close toward the palm of the hand. The finger approaches the key on a slant. For this reason I call it a glance-touch.

In another form of the glance-touch, the keys are struck by a glance movement of the fingers in which fingers, hand and arm are carried forward toward the name-board of the piano. In this movement, the finger glances along the key lengthwise toward the name-board, striking the key with force enough to sound the tone. The glance movements, then, are either toward the body or away from it. In either case the finger-tips approach the keys on a slant and they leave the keys by the opposite slant.

As I said above, the vertical-touch is the habit-touch. Another good name for it would be automatic or auto-touch, that is, self-acting.

The glance-touches, on the contrary, are voluntary touches. That is to say, the mind of the player must first decide to use a glance-touch; must then decide which one to use; and must then steadily control the movement just so long as that particular touch is wanted. The instant the mind forgets or ceases to control the glance-touch, that very instant the vertical or auto-touch will begin of itself. Here, again, my boy, let me impress on your young mind the great importance of forming right habits in the very beginning,

and then of being careful to keep them right. The great force which habit exerts will then be all in your favor to help you. Right habits will just as surely help you as wrong habits will hinder you. There is a tremendous difference between the two; all the difference between victory and defeat.

Scales and Arpeggios.

All piano music is made up of scales, arpeggios and chords. An arpeggio, of course, is simply the tones of a chord played one after the other. A passage, for the piano, consists of a scale or of an arpeggio in simple form, or of a mixture of the two in one of the thousands of ways possible. It follows, therefore, that you must make yourself perfectly familiar with all the scales, arpeggios, and chords in every key and in all the usual forms. As you advance you will learn that there are two kinds of keys, major and minor. If the tones of a major or minor key are played in alphabetic order, the result will be a major or minor scale, both kinds of which, in all keys and forms, you must master. Sometimes in a piece of music a scale will require to be played with both hands: (*a*) in similar motion an octave apart; (*b*) in contrary motion; (*c*) in similar motion in thirds, in sixths, or in tenths, and occasionally in double thirds (that is, two notes at a time, at the interval of a third, with each hand) or in double sixths, or in octaves. One must be prepared in all these forms, but I have noticed that scale passages in music pieces rarely occur for more than one hand at a time. Ask Miss Proctor to look through the standard music of the day and see if my statement is not correct.

I told you in my last that in this letter I would speak of the great value of scale practise, the way to do it, and how much.

Scale practise is valuable because it makes one familiar with all the keys. Every key has a best way to finger it.

Scale practise teaches this best way. The scale is the simplest form of passage and is, therefore, the best of all to practise for developing speed. I am aware that there are teachers now-a-days who allow their pupils to dodge practising scales, which usually means that they are not required to practise any form of technics. The aim of piano-study is to play pieces, and of course every piano pupil would prefer at once to play pieces. Why not? If one could pick strawberries without spading up the ground, putting in the plants, or keeping down the weeds, it would be very nice. But strawberries do not seem to grow that way, and why should good piano-playing develop when the pupil shirks thorough practise?

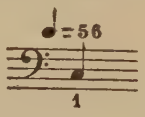
On the strength of her having studied several years with a teacher who enjoys a high standing and large patronage, I accepted a young lady as a pupil a few years ago without examination. As soon as we began the lessons I discovered that she had never practised technics of any kind; that she had simply "played at" pieces and tried to "develop musically," as she put it; that it had been her teacher's intention that year to give her scales and other forms of technics. Read carefully now while I tell you in what condition I found her: First.— Very bad position of the hand. Second. —No finger-stroke at all — just a poke or thrust of arm and finger for every tone. Third — Slovenly release of every key and, as a result, a smudged overlapping of all the tones. Fourth — No speed, clearness, power, or musical quality to the touch. Fifth — Utter inability to execute anything but the simplest kind of music, or to do even that in a musical way. There was no variety in her touch — only just one kind and that one distinctly bad. Add to this that she could not strike the keys with both hands exactly together, insisting that she preferred this sloppy way of playing to the other, and I may be forgiven if I reached the conclusion that if this were a fair sample of "*musical* development," some other kind would be better. It reminds me of a conceited

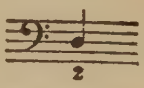
young composer who brought to Rossini two manuscript compositions, with the request that the master would tell him which one was the better. Rossini played over a few measures of one, and immediately said: "The other one is better." He might have made a similar remark about the method disclosed by this young lady's playing. "Any other one would have been better!" The worst feature of the case was that all the young lady had to show for her several years' study (and she had real talent) was a lot of bad habits, every one of which had to be broken down and a fresh start made from the very beginning. She now knows the value of scale practise, has a touch, and plays pieces musically.

Now, as to how to practise the scales. I was taught in the old way, namely, to play both hands up and down, without regard to rhythm, accent, or expression. I played them as fast as I could without too many mistakes, but with no definite aim to develop speed, power, or style. When I began to teach, I mistaught them in the same way. Neither I nor my pupils of that day played a scale, arpeggio, or other technic well, nor did any of us enjoy or take a real live interest in their practise. We did it as some boys study the catechism, to avoid something worse. When I came to Dr. Mason, he showed me how to play my technics with rhythmical accents, and let in a light on my scale-benighted mind that changed drudgery into pleasure and substituted musical animation for listless monotony. By means of long rhythmical figures, he beguiled me into playing carefully and attentively a scale nine, eighteen, or more times over. His system kept my mind on the act of practise lest I should lose the accent and throw myself back toward the beginning and thus either flunk or never reach the end of the rhythm.

Later, I discovered that playing hands together so much of the time tended to prevent the development of that extreme degree of speed which I saw was necessary in the

performance of difficult music. An inspection of piano literature also disclosed the fact that rarely do both hands play a scale together. I also noticed that when the hands played a scale together the blemishes that crop out in making the crossings (thumbs going under the fingers, or the fingers going over the thumbs) were likely to be covered up by the other hand. Then, when a scale or other passage occurred in a piece for either hand alone, the blemish would be heard. So, I changed my form of teaching and began having my pupils practise each hand separately. All scale, arpeggio, and other passage-playing, in my studio and practise was and is now preceded by the special thumb exercises which I have already explained to you. This preparatory study does very much toward mastering the difficulty in playing scales, etc.

In the effort to develop great speed in passage-playing I discovered that the greater part of the secret lay in that utmost quickness of finger-stroke about which I have written in one of my early letters, the one, I think, in which I began with the story about the battle of Bunker Hill. Look it up. To develop this lightning-stroke, it is positively necessary to play the tones at first with the metronome at about 56, one tone to a beat. Try it with the right hand. Take correct hand position on 

; poise the next finger an inch-and-a-half or more above the key, and with the tick of the metronome strike with the utmost quickness and looseness of stroke 

Keep the wrist pliant and go on up the scale of C four octaves and down again to the starting point. You are to try to strike each finger quicker than the one preceding it. Positive, definite effort is necessary to do this with each next tone and to keep it up until these is developed the very quickest finger-stroke of which you are capable. Do the same thing with the left hand, beginning an octave lower. Always play with the metronome,

or it will be next to impossible for you to keep playing slow enough. It requires time, after each stroke, to store up nervous energy to make the next attack. I have studied this exercise very closely with a large number of pupils and my direction to you is based on long experience. After a month or six weeks' practise, the finger-motion should show a decided gain in quickness. If so, the metronome may be set at 72. As progress is made it may be gradually changed down to 92. There it should remain permanently.

Let us go back, now, in thought to the beginning of this scale practise. Set the metronome at 60. After practising the slowest form, which we will call "ones," play the scale in "twos," that is, two tones to a tick. The motions should still be made as quickly as possible. Then play "threes," three to a tick; then "fours," always quick in motion. Now, play the fours at 60, 63, 66, 69, 72, and so on, one notch at a time, faster and faster, until you can play the scale in fours at 120. Count aloud, "one," "two," "one," "two," and so on, playing four to each count. Now, set the metronome at 60 and play *eight* tones to a tick. Count aloud, as before, one count to each four. This will be two counts to each tick. The metronome ticks off eight tones to a group and you are to count to each four. This method will make it easier to play eights with the metronome. The eights at 60 will be just the same speed as fours at 120, but it is a little more difficult to play eights than fours. My way is a good one by which to get over the difficulty. When your scale goes evenly, clearly, and in good rhythm, so that you can detect, in the eights, the pulse of the twos and the fours which make up the eights, then you may increase your speed as before by setting the metronome at 63, 66, 69, 72, 76, 80, and so on, a notch lower at a time, until you can play your scale in eights at 160. This will be 1,280 tones a minutes and fast enough, I think, to meet the difficulties in scale passages in any of the standard concert music of the day. It will take years of practise — of the right kind, too,

— to get there, but it is worth while. When you can play a good smooth scale in eights at 120 it will be a good time to begin playing the scale with both hands, an octave apart. You will have reached this speed, too, in much less time than if you had practised hands together. The scales may now be safely practised, hands together, in any form, similar or contrary motion. Good habits thoroughly established will now be likely to withstand any stress that may be laid upon the playing-machine.

What I have here said in regard to scale practise is to be applied in the same manner to the study of arpeggios, or to passages composed by mixing scale and arpeggio. In playing any kind of passages that require carrying the thumb under the fingers or the fingers over the thumb (crossing), the hand-position relative to the keyboard should be more or less slanting, according to the distance required by the crossing. "On a bias to the keys," would be a better description, perhaps. This hand-position will be more on the bias in arpeggio-playing than in scale-playing, because the reaches are longer. It will also be greater for short, wide hands than for long, narrow ones. A further help in making the crossings will be found by tipping the hand somewhat, in the direction the hand is going. The object to be gained by tipping the hand in the direction it is going or by carrying it on the bias is to help the fingers so to reach their proper keys as to play legato and quicken the speed. Therefore, only so much bias or tipping is to be permitted as may be necessary (according to the kind of hand) to attain these results. On the same principle that a runner carries his head and the upper part of his body forward, rather than upright, so, tipping the hand a little tends to pitch it forward and thus gain in speed.

In addition to speed, your passage-playing must have all degrees of force from pianissimo to fortissimo — softest to loudest; it must be done crescendo or diminuendo, that is, gradually louder or gradually softer; it must be done with

the various staccato-touches, as well as legato and super-legato,— the latter being a slight overlapping of the tones, as in melody-playing.

You ask: "How long shall I practise scales and arpeggios daily?" About 20 per cent. of the time. In four hours' daily practise, fifteen minutes should be given to thumb exercises and forty-five to fifty minutes to scales and arpeggios; twenty-five to scales and twenty to arpeggios. Of two hours' daily practise, ten minutes should be devoted to thumb exercises, fifteen to scales and ten to arpeggios. In Books II. and III. of Mason's Touch and Technic, study the system of rhythmical accents and apply to all your exercises. The application of various rhythms will add wonderfully to the interest with which you will practise technics and will also form in you the good habit of playing your pieces rhythmically. I sincerely hope that you will determine to become a master of piano technics, to the end that you may at length be able to play any piano-piece in the literature in the tempo and style indicated by the composer. A comprehensive technical skill is imperatively necessary thereto. Exhaustive scale and arpeggio practise is an important part of this preparation. It is the foundation of good fingering.

As a last word, let me tell you that I have never known a piano student to finger well or read rapidly who was deficient in scale and arpeggio playing. On the other hand, I have never known one who was proficient in reading and fingering who had not become so by means of thorough study of scales and arpeggios and the passages derived from them. This is all the testimony that you need, my boy, to start you off right or to keep you on the course. But, should your courage weaken a little, read this letter over again.

Your affectionate

UNCLE EDWARD.

FOURTEENTH LETTER.

The Pianist's Problem.

General education of the Musician. Going to school and studying music at the same time. Methods of piano-teaching. A commonsense farmer. The pianist's problem. Pliancy a chief word. Higher characteristics of touch. William Mason's touch. Speed; how tested. Power and endurance. Forcing the tone. Traditional delivery. Musicianship. Music Theory, Composition and Orchestration. Importance to the musician of a superior education. The position of Music. Thanksgiving Day in Barton Hills. Thanksgiving dinner in the Old Homestead.

Studio 12, Steinway Hall, New York.
Oct. 15.

My Dear Little Clavierspieler:

That is a long German word, but it just means "piano-player" and will apply to you more and more as you gain in skill and knowledge. The first part of the word, "clavier," comes from the Latin *clavis,* a key, and the last part, "spieler," means "player." By and by, it will be interesting and valuable for you to study German, a language rich in musical lore and scientific meaning.

Make good use of your opportunity at Ludford to secure as thorough a literary education as that academy affords. Then go elsewhere to a still higher school. Get the best education possible. The day has long gone by in which one not well educated may hope to succeed in the musical profession. But, to maintain throughout the years of school life such an amount of practise and music study as will fully prepare one for a successful professional musical career, and, at the same time, hold one's place in class at school is a difficult thing to do. The effort, however, is well worth making, for, with a trained mind, you will be able so much faster and better to understand and make use of the knowledge you will gain in your studies. Though difficult to accomplish, it is yet possible to go to school and to study

music beside. I speak from experience, for I practised four and five hours a day and maintained my place in my classes at the academy and university. By permission, I studied at home and went to school for recitation only. This plan enabled me to save the time for piano practise and other music study. Had I known as a boy and youth, or, had my parents known what I have been telling you in these letters, it would have spared me some years of aimless floundering about and zigzag groping after the right way to study music and the shortest method by which to become a pianist. The expense of those wasted years would also have been saved. More than that, I would have acquired far greater skill than I ever did, accomplished more, and would thus have been able to do more for others. Realizing all this, do you wonder, my boy, that in my effort to make you understand my advice and directions, I have done everything I could to gain your ear and sympathy? I have even tried to imagine myself a boy again so as to talk to you in simple language, as one boy would talk to another. If I have succeeded in making my meaning plain to you, I need not worry about your parents or your teacher, Miss Proctor — they are only grown-up children, anyway.

As I look back on the methods of piano-study employed in my youth, the same that are followed by many teachers today, the chief characteristic of those "methods," as it seems to me, is their very lack of method. When one is about to begin a course of music-study, it would seem to be the natural as well as the commonsense thing to consider first of all what should be done in order to lead by the shortest path to success. Your father is a successful farmer. Why? Because he applies commonsense methods to his work. He has studied the soil on his farm; he knows what kind of seed to plant in each field; he prepares the soil in the right way; he plants the seed at the right time of year; he takes care of the growing crop in the right way; and he harvests it at the right time. To make the best use of his

knowledge, he equips himself with the best tools and uses them to the best advantage. He follows a like method in wool-raising and in the care of his stock. His favorite maxim is, "The best is none too good for me." Is it surprising that his wool, stock, and other products always bring the highest market prices or that his farm is regarded as the "best in the county"? The reason for his success lies in an intelligent method well-worked — not in so-called "luck." He considers first what he wishes to do, and next how best to go about it. We would do well in studying music to follow a similar course. Let me set down here, my dear little piano-student, a list of the items which make up what we might call *the pianist's problem.* These are ideals which you should understand and set before you, whether you are to become a village pianist and teacher or a world-famous artist. Your ideals can never be too high:

1. Mastery of all the varieties of touch used by artists in the interpretation of standard piano literature.
2. Sufficient speed to enable one to execute the most rapid piano music.
3. Sufficient power and endurance to perform music of the most exacting character.
4. Command of the traditional styles of performance of Bach, Beethoven, and other standard composers for the piano.
5. Musicianship — a thorough working knowledge of harmony, counterpoint, and music form.
6. Orchestration and Composition — provided you have the talent for creative work.
7. General culture, including the history of music.

Under No. 1, there are two principal varieties of legato, namely, plain or passage legato, and cantabile or melody legato. In the plain legato, the tones are barely connected, just as the row of marbles, placed side by side, would

touch each other by the smallest possible contact. The tones in a melody or cantibile legato, on the other hand, overlap each other, like the links in a chain.

Of staccato-touch, there are several kinds, namely, elastic finger-staccato: made by extending the fingers somewhat and drawing them toward the palm of the hand, as in the act of closing the hand, the finger-tips wiping the keys as they close; knuckle-staccato: made by a vertical action of the fingers, moving simply on the knuckle-joint. In this touch the hand is to be carried a very little higher than in the plain legato, and the fingers are to spring up vertically and quickly from the keys; wrist-staccato: the tones being played by wrist-action; elastic up-arm action: in which the fingers that are to play rest lightly on the surface of the keys to be struck, and then, by a sudden flexing of the muscles of the arm, thrust the desired keys into action and spring up from them twelve inches, more or less, according to the force used; and, finally, the ordinary down-movement and up-movement of the arm from the elbow-joint, or in combination with the wrist and shoulder. Each joint, at will, should become pliant and continue in that condition so long as the player requires it. Even the hip-joint should be included in this direction, for, in reaching keys at the extreme upper or lower end of the keyboard, a movement of the body from the hip-joint is necessary.

1. *Pliancy* is a chief word for the pianist. Pliancy is not flabbiness. The tip of that eight-ounce trout-rod, that I gave you as a souvenir, after you caught the big trout, is an illustration of pliancy; it bends easily but it springs back to position. On the other hand, the tail of the trout, as he hung lifeless from your stringer, was an example of flabbiness; it bent easily, but did not spring back to position. This very aptly illustrates the great difference between a pliant "live" tone and a "flabby" dead tone.

Mechanically considered, piano-touch depends on the general structure of the hand, the variety in quickness of mo-

tion, and the many differing degrees of pliancy in the condition of the muscles of the playing-machine in action. The higher characteristics of touch, that is to say, the artistic qualities which reveal the differences in heart and brain between a Zeisler and a Paderewski, a Rubinstein and a Rosenthal, depend, of course, first of all, on a correct mechanical or scientific basis, but, above and beyond that, the finer differences are the expressions of the "individuality" of these artists. This is a big word for which we have no simple substitute. It means just that something which would enable you to recognize your mother by her voice, her looks, or her actions, in a company of women, no matter how many there might be — all the women in all the world, if you could get them together. It is what makes one person differ from another. So, there was a "William Mason touch"; it was unlike any other I have ever heard. To imitate it was the ambition and the despair of his pupils and admirers. The Mason system of Touch and Technic will do wonderful things toward forming a beautiful touch and a fluent technic, but only William Mason, himself, could ever play with the particular touch of which I speak. Mason's touch was the expression of Mason's individuality.

Finally, you must remember that the development of a good touch is dependent on a correct position and use of the hands, pliant joints, and, above all, on your listening to your own playing and on your striving to produce a musical tone. Listen to every tone that you produce on the piano and try to make the following tone better. If the tone is thin, hard, and unlovely, try it again. Relax the muscles somewhat, curve the fingers right, cultivate a cheerful spirit, and try to make a beautiful tone. Listen. Try it again. Keep at it. Never give up until the good touch is yours, and then never give up listening to the effects you will be able to produce. Study ever to gain new effects. Listen!

2. *Speed.*— I hear you ask: "How fast must I learn to play?" You must learn to play as fast as may be re-

quired by the most difficult piece of piano-music. There is, doubtless, a limit to the powers of the human ear. A scale or other passage could be played (by a machine) so fast that the ear could not separate the tones so as to hear each one. The tones in such a case would follow each other so fast that they would run together in a mass. Such speed is probably beyond the skill of human fingers. No piano-piece has been composed requiring any such speed. Pieces have been written, however, in which occur passages that go at the rate of one thousand to twelve hundred or more tones per minute. That would be twenty tones each second, or one hundred tones in five seconds. You can easily find out how fast that is. Count off one hundred white keys on your piano. This will be just seven octaves up and down. Now, while some one counts off five seconds on a watch, or while your metronome, at 60, ticks off five seconds (six ticks would mark the beginning and end), play the seven octaves up and down by drawing your finger across the keys in what is called a *glissando*. To do this well, use the second finger going up and the thumb coming down. Turn the fingers nail-side down, and drag the second across the keys. Do the same with thumb coming down. Play it so as to take just five seconds of time for a glissando over the fourteen octaves (one hundred keys), and the speed will be at the rate of twelve hundred tones a minute. This speed would be sufficient, I think, for passages (either legato or staccato) in any piece extant, which are to be played by the fingers. Wrist movements require much more time. Arm movements still more time. A wrist action of *three hundred and eighty* per minute, and of the arm of *three hundred and twenty*, would be sufficient. To be completely equipped as an *artist pianist* you must be able to play all fundamental technics, such as scales, arpeggios, octaves, and chords, at these speeds or faster. For one who aims to become simply a parlor

pianist, half that speed would be sufficient. Piano music that would serve for pastime uses in the home and social circle need not be so difficult.

3. *Power and Endurance.*—The limit of strength in the playing-machine of the pianist must exceed the tone-power limits of the piano. The tone-volume of the modern piano is several times greater than that of its early ancestors. What it will become no one can predict. There seems, likewise, to be no limit to the strength to which the hand may be trained. The hand should be trained to get out of the piano all the tone it has to give that is good in quality and still have strength to spare. This extra strength we call reserve force. Reserve force is the "good measure" of scripture "pressed down and shaken together"; it is the spring on a wagon which receives the jolt, instead of the passenger; it is the rubber tire on the wheel of a motor car which helps to make the car ride smoothly and easily. Reserve force, reserve speed, and endurance give the player a comfortable sense of confidence in his ability to play the piece before him with ease and, therefore, without giving his hearer the impression of being exhausted or of nearing the limits of his nerve or muscular resources.

While believing that the hand should be trained to exercise great power, I am, nevertheless, much opposed to forcing the tone of the piano, as many artists of the present day are in the habit of doing. The use of too much force shatters, and therefore ruins, the tone. Such a tone is neither big nor beautiful. A tone that is full and musical "carries" better — that is, can be heard farther — and gives more pleasure. Both Rubinstein and Bendel had extraordinary strength in hand and arm and were able literally to smite the keys. But, in the many pieces I have heard them play, I do not recall a single unmusical tone. Their ideals of piano-playing were that it should always be musical, never noisy.

Of *endurance,* it need only be said that as modern recitals make a severe demand on the mental, nervous, and muscular system, it is necessary to train the memory, muscles, and nerves to such a degree of efficiency as to enable the player to go through a two-hour program without drawing on his reserves.

4. *Traditional Styles.*— Each composer whose works have become standard in the concert-room writes in a certain style which differs more or less from all the others. Thus, the works of Sebastian Bach differ from those of Beethoven, Schubert, Schumann, Chopin, Liszt, and others, just as the works of these differ from each other. Under a teacher who, himself, has been taught by one who knew, these peculiarities or differences must be studied until the player is able in his performance to reveal "the Bach style," "the Beethoven style," etc. The study, under a competent teacher, of half a dozen pieces by the same composer is usually sufficient to give a fair understanding of that composer's style. There is also as much difference in the technic as there is in the music itself, as you will learn when you come to play Bach and Liszt, etc. Even the smaller pieces by standard composers disclose the same more or less original character. Therefore, you are to strive to play these in correct style, and so prepare yourself — in case you prove to have the talent — for the greater things.

5. *Musicianship.*— From simply speaking and hearing it spoken year after year, one might learn to speak a language correctly, perhaps, but, from so doing, he would never be able to understand the structure of the language or its full possibilities, or be scientifically sure of his use of words or their spelling. Just so, one might learn to play the piano without studying harmony, counterpoint, or music form. He might read the notes and play them, but, unless he studied harmony, he would not understand the structure of the chords he played or their relation to each other; he could

never read music as rapidly or as intelligently, or memorize as easily or surely; he would not recognize errors in the music or be able to correct them.

If he had not studied counterpoint he would not understand the structure of melodies and their combinations in contrapuntal style; he would be unable to discover the art of the composer in developing, by various devices, a motive, phrase, or subject. Without studying music form, he could not understand or analyze the structure of the simplest piece. He would not positively know a good piece of music from a bad one, and would, of course, be unable to explain, on musicianly grounds, why he preferred one piece to another.

Harmony, counterpoint, and music form are all included under the general term, music theory. Music theory stands in the same relation to music study in general that grammar and rhetoric do to language. Each is the scientific statement of an art; the one of music, the other of speech. It follows, therefore, that to be truly educated in music, one must know music theory, just as, to be truly educated in the use of language, one must know grammar.

6. *Composition and Orchestration.*— To compose original work for voices or instruments one must possess creative musical talent, be trained in music theory, and know how to adapt one's musical ideas to the kind of voice, or combination of voices, or the kind of instrument or combination of instruments to be used. Simply to arrange or transcribe for orchestra, music that was originally composed for other forms of performance, requires, not creative talent, but skill and fancy in the employment of orchestral effects. For one who aims to become a great artist, pianist, or otherwise, the study of the voice and the tone-color of all kinds of instruments is an extremely valuable aid to progress. The pianist should therefore hear much music that is sung or that is played on other instruments than the piano. In this way, his ideals in tone-color will be multiplied and beautified and his touch improved.

7. General Culture.— For the ordinary pianist and teacher in the smaller towns and cities a high-school education would be sufficient. The musician should also read poetry, biography, and history,— especially of musicians and music,— drama, and works on other arts as well as music. The reading along these lines should be chosen with reference to its influence in stimulating the imagination, and firing the ambition.

For the pianist who is ambitious of achieving world-wide fame a thorough and comprehensive education is necessary. A still broader and profounder training is demanded by the would-be composer. The composer is a poet; the poet is a prophet, a seer, a man of vision. As such he requires every advantage that the schools, travel, reading, association, and experience can offer. With the possible exception of metaphysics, no study, in its highest phases, is so complex and difficult as music. Think for a moment what is involved in the score of a modern symphony or music drama. The composition of the Wagner Tetralogy, The Ring of the Nibelung, is, scientifically, intellectually, and emotionally, an achievement truly stupendous. What has been and what shall be accomplished by the later giants in music may well give pause to every person of intelligence and sensibility, and a challenge to the devotees of every other art, science, and industry to stand and uncover in homage to Music and the Musician.

In accordance with our usual custom, your Aunt Mary and I are planning to spend Thanksgiving in the old homestead in Barton Hills, and, of course, you will be there, too. A breath of the invigorating air from the Green Mountains, a draught of pure water from the "old oaken bucket," a glimpse of the scenes of childhood, and a clasp of hands with those dear to the heart combine in a ministry to my soul that, in comparison, makes the effort of a journey from

New York thither and back seem insignificant. With family and friends we shall gather about the long and bountifully laden table in the hospitable and roomy old dining-room to eat the Thanksgiving dinner. Thankful hearts will unite in the grace before meat and keen appetites will relish the savory and unsurpassed cooking of the typical New England housewife, your mother. The oyster soup, with real oysters in it and toasted Boston crackers floating about, will come onto the table piping hot. It will be old homestead cream in which the oysters have been drowned, instead of milk thinned with city water. That wondrous concoction, a Yankee chicken-pie, will follow, with sundry side dishes. Presently, there will be borne in on a huge platter the masterpiece in an American Thanksgiving dinner, a Vermont turkey, brown-roasted to a turn and still maintaining in death, the pose of conscious pride in his lineage and place of birth which marked the closing moment of his life. With Sir Walter Scott, he will seem to say:

> "Breathes there the man with soul so dead
> Who never to himself hath said,
> This is my own, my NATIVE LAND!"

Your father, who has watched with the eye of an expert the development of this particular bird from the pin-feather stage to that of the platter, will set his big fork astride the breastbone and with a keen carver in his dexter hand will disjoint, with an artist-surgeon's skill, and divide among us, with bountiful hand, our respective portions of a viand, the eating of which, with all its accompaniments, will inspire us to exclaim: "It is good to have been born!" After this course, there will be mince-pie, apple-pie, Washington-pie, and plum pudding, etc., to decline which would be a mercy to stomachs that are already packed like a New York subway train, but to do which we cannot muster up courage, for we dare not seem unappreciative of the housewife's special skill in pastry-cooking. Some butternuts and cider, for the sake of Auld Lang Syne, must also be taken,

with which to "top off," and by this time the joy of having "been born" will rapidly give place to a belief in the truth expressed by the Preacher in Ecclesiastes that "there is a time to die," and for a while we may perchance contemplate that alternative with a sense of relief. Some good stories, however, and hearty laughter, a stroll to take a basket of dainties to a poor neighbor, and "doing the chores" and other duties about the home, will prove to be a better cure for indigestion than dying.

At our leisure, you and I will review the points in the letters that I have been writing to you about your piano-study,— we can make your reed organ answer in this,— and if you disclose on this personal examination the talent and other traits which your letters to me seem to indicate, I shall try earnestly to secure the consent of your father and mother to your coming home with us to New York, instead of going back to Ludford, to enter on a thorough course of music study under my personal direction, and to pursue your other studies in one of our excellent schools. Until I see you,

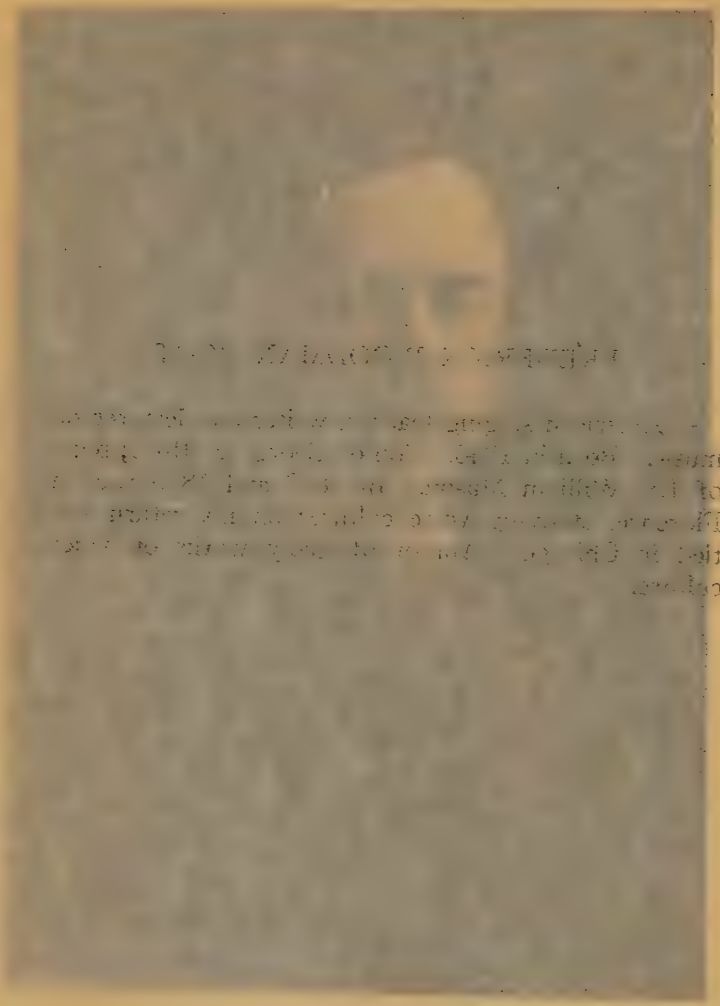
Affectionately your

Uncle Edward.

FREDERICK WOODMAN ROOT

American singing teacher, writer and lecturer on music. Born in 1846. Son of George F. Root; pupil of Dr. William Mason. In 1869 and 1870 was in Florence, studying voice culture; on his return settled in Chicago. Author of many works on voice culture.

FREDERIC WOODMAN ROOT



PRIMARY VOICE CULTURE

A GRADED COURSE.

FREDERIC WOODMAN ROOT.

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PRIMARY VOICE CULTURE

FREDERIC WOODMAN ROOT.

INTRODUCTION.

Singing is a natural impulse in mankind and has become an adjunct of all that is best in modern life, religion, patriotism, education, social intercourse and the home circle.

Spontaneous, untaught singing, especially by companies of people moved by some common sentiment, is often a joy and an inspiration. But a fair flower of civilization is the cultured singing of an intelligent, gifted individual. A good song given forth in correct style, with pure tone and kindled imagination is a mirror of the worthiest attributes of humanity, elevated thought, refined sentiment, a harmony of physical action, poise, grace, vigor, control.

The universal appreciation of these values in song is shown by the high esteem in which good singers are held by the public and also by the widespread desire to learn to sing.

A good speaking voice is attractive and useful; and when a fine vocal organism is associated with a musical mentality resulting in a singing voice, the possessor has a gift of great value.

Cultivation for Singing.

But why cultivate this gift? If singing be natural, why not sing as the birds sing, without a thought of the process? Theoretically, that would be the best way to do it; and if mankind ever reaches a state of perfection, singing will be thus entirely free from self-consciousness.

But under present conditions, if one sings without guidance, unless he be the exceptional one in a thousand, he will either be very limited in power, compass and other requirements of current song, or he will have trouble with his throat, or he will just sing badly, in a manner offensive to good taste. Some of the more commonly observed items of bad singing are: singing out of tune, which may not be the fault of the ear, but of the method; shortness of breath, giving the impression of effort or struggle; a forcing of some notes and a straining for others; an unnatural or indistinct utterance of words; distortions of the face, forehead, nostrils, lips, etc., a slipping or sliding of the voice in the attack of tones or the progression from note to note; and in addition to all this, a poor quality of tone and an entire lack of the expressive element — by which is meant not slow and fast, soft and loud, as is often supposed, but the freedom and sincerity of utterance which makes the hearer forget the mechanism of singing and feel the spirit or mood of the song.

Complex Nature of Voice.

If one asks why should the singing of a song be a difficult matter, liable to so many defects, there are several reasons to give; these will be seen in the course of this treatise, in connection with a description of the training which prevents or corrects defects.

To sing a tone is not a single act but a combination of several acts; and if the different bodily parts involved do not perform their functions correctly, or if there is

action of some bodily parts which should not enter into the process, the tone thus produced is said to be impure. Impurity of tone, incompatible with natural or expressive utterance of song, may take many phases. The most frequently observed of these are: nasal tone, pinched (throaty) tone, hollow tone, breathy tone, shrill (twangy) tone, strained tone (as the speaking voice sounds uttered while lifting a heavy weight), hard tone (uttered with the tongue drawn back in the mouth), palatal tone (made by narrowing the isthmus of the fauces).

To guard against, or correct such faults, is the desire of all right-minded singers and that is why voice culture, training for singing, is desirable.

There is a specific, a mode of correction for every one of these faults among the resources of voice teaching. Such specific treatment is necessary in the case of one who undertakes voice culture after having formed bad habits by singing without proper guidance or models.

The Mind in Singing.

But a beginner may be insured against falling into these faults by training his thoughts to conceive correctly the process of singing; and the most important mental prerequisite to a proper use of the voice is the ability to think MUSIC.

If one is uncertain in his apprehension of pitch and rhythm, of scales, intervals, accent and the ordinary phraseology or idiom of music, no amount of training of the vocal organs will make his singing acceptable.

On the other hand, the pupil in singing who knows music well,— who can read music readily, has a strong sense of rhythm and a quick ear, will have little difficulty with mechanical voice culture, unless patience and application be difficulties.

So, if a pupil who cannot keep time or sing melodic passages with certainty, finds voice culture difficult and discouraging, let him understand the proper order and relationship of these departments and give to the elements of music his principal attention for a while. When a pupil can learn *readily* to sing a simple song in perfect rhythm and intonation, special voice-training may with propriety be commenced; after which vocal training and musicianship may be carried on together.

In all departments of a singer's education the mental concept of the thing to be accomplished, the ideal of achievement is the prime essential. The departments are: Musicianship, Voice-development, Execution and style, Diction, all combining in Expression or the Art of Singing.

MUSICIANSHIP.

Following is a list of the items theoretical and practical which a well equipped singer will master in due time, in addition to voice culture:

The items are given in approximately the right order of introduction, but work upon many of them should be long continued. Four grades are given to outline the work required of a student who aims at excellence of the professional grade. Three grades are sufficient to bring a singer up to a high degree of competency. Two of these grades are requisite to make one fairly proficient as a reader of music.

Grade I.

The major scale and the tonic chord familiarized. The syllables doh, ray, etc.

Key relationship,— the tones of the key in various order.

The staff and the elements of notation. The treble clef.

Representation on the staff of a key.

Double and triple rhythms, accents and beats.

Steps and half-steps in the formation of the major scale.

Gradual introduction of the other keys with their signatures.

Identifying pitches by ear. "Seeing with the ear."

Thinking the pitch of tones upon seeing their representation. "Hearing with the eye."

Carrying melodic phrase independently, undisturbed when accompanied by an instrument or another voice singing a different part.

Grade II.

All items of notation.

The divided beat and various rhythmic forms.

Both clefs.

The chromatic and minor scales.

Quadruple and sextuple rhythms.

Intervals.

Sustaining a part with another voice, or carrying two parts in the mind together.

Writing pitches on the staff at dictation.

Equal familiarity with all major keys.

Grade III.

Mastering the minor mode and chromatic progression.

Reading notes in groups as one groups letters in reading words.

The three major chords of the key in their different positions.

Compound rhythms.

Simple chord progressions.

Carrying three parts in the mind at once.

Writing rhythmic phrases at dictation.

Exercises in melodic invention.

Modulation.

A full development of the sense of key relationship and rhythm.

Grade IV.

Harmony, continued, let us say, to the point at which the student understands the construction of the ordinary church tune or anthem.

Counterpoint to an understanding of oratorio choruses.

Composition, at least for practise.

Instrumental music, at least for accompanying; also to aid in the study of harmony.

Critical analysis and classification of form in song composition, and the harmonic and melodic characteristics of different countries, epochs, schools and masters.

Pedagogy.

History and biography.

Language, at least the pronunciation of certain European languages.

Work and Patience.

Progress in musicianship is, in most cases, slow. It is like learning to speak a foreign language. Pupils who intend to study systematically should plan to give a little time each day, say fifteen to thirty minutes, to some definite plan of work in this department and then persist in it, without expecting too much in results, for from one to three or more years.

To take time for this purpose from technical practise never retards but always helps legitimate progress in singing. Habits are not readily formed and to sing understandingly, certain habits or acquirements must be perfected.

Equipment for Music-Reading.

Consciously or unconsciously, by work or (very rarely) by natural gift, every one who reads vocal music well, has mastered certain things, items which may be given under seven headings:

1. Familiarity with key representation — the position on the staff of key-note, tonic chord, scale signature, etc., in all the keys. Those who read "by position" —(by guess)— do not always know in what key they are singing, or which is the key-note.

2. A mastery of certain intervals, principally the step and half-step,— most important to a correct sense of tonality especially is modulation.

3. Familiarity with melodic progression in scale and chord forms — the relative part of music reading. One who has heard much music and knows many tunes by ear is well equipped in this particular.

4. Memory of pitch — the positive part of music reading. This does not mean a knowledge of absolute pitch, it has reference to the tenacity with which one remembers the pitch, the key-note for instance, when once it has been heard.

5. Thinking in musical phrase,— realizing the pitches of printed notes mentally without hearing them.

6. Grouping tones, grasping them in their relationship as one seems to take cognizance of a word rather than of the letters which spell the word.

7. Rhythm and rhythmic forms.

Suggestions for Study.

A plan by which, with little supervision from a teacher, the pupil can practise to form these habits and acquire facility in these things is given in a work entitled "Methodical Sight Singing," published by Theo. Presser, of Philadelphia. It is in three parts. Part I covers the ground

outlined above as Grade I; Part II corresponds with Grade II above, and Part III with Grade III. For Grade IV there are many printed works on harmony and counterpoint that are standard; among them, Harmony Simplified — Shepard; The Elements of Vocal Harmony — Clark; Manual of Musical Theory — Weitzman-Bowman; Modern Harmony — Foote and Spaulding; Bussler's Elementary Harmony; Herbert's Harmony and Composition; The Art of Counterpoint — Norris.

Other valuable works in musicianship and a broad musical culture are:

An Outline of Musical Form — Mathews; The Structure of Music — Gow; History of Music — Baltzell; Popular History of Music — Mathews; The Art of the Musician — Hanchett; Songs and Song Writers — Finck; The Story of Music — Henderson; How to Listen to Music — Krehbiel; The History of German Song — Elson; Groves' Dictionary of Music and Musicians.

Some other works intended for the use of students of sight-singing (generally in classes) are:

Panserron's A B C revised and extended by N. C. Page; Popular Method of Sight-singing — Damrosch; Self-Instructing Music Reader — Smedley; "Melodia" by Cole & Lewis; Intervals, Chords, and Ear Training — Brown; One Hundred Ear Training Exercises — Faelten.

VOICE CULTURE.

Singing is accomplished by the co-operation of the lungs, larynx and the mouth. The office of the lungs in this connection is to take in a full supply of air and control it, letting it flow out as required for tone.

The larynx, the "Adam's Apple" in the throat (seldom visible on the outside of a woman's throat), is the central factor of voice. Inside of it are the "vocal cords," so called; but they are more like lips with thin edges, which

are set in vibration for tone by the breath. It is in the larynx that the pitch of tones is regulated, and, to a large extent, the power and quality of the voice.

The office of the mouth is to shape and articulate the tone into vowel and consonant elements, to largely govern its quality and to add somewhat to its resonance.

These three factors are all that the singer has to regulate in forming and developing tone.

The General Principle.

The general principle of vocalization, the main concept which should underlie exercises in voice development from first to last, is this: To employ the lungs and the larynx as energetically as necessary to produce clear, resonant tone, not allowing this energy to cause rigidity or distortion of tongue, jaw or lips; in other words, the mouth, as to position and muscular action, must be kept perfectly independent of the tone-producing organs — the lungs and larynx.

To take a full breath, to control it and to give it out with sufficient compression of the lungs involves action, vigorous at times, of the muscles which govern the lung cavity. To produce the high and loud tones of the voice requires an action of the larynx which may also be muscularly vigorous.

Active and Passive Agents.

This allowable effort of lungs and larynx nearly always produces a sympathetic energizing of parts of the mouth. This fault is manifested during singing by a stiff jaw, a bunched or drawn-back tongue, or disturbed lips. It is also seen in dilated nostrils, a strained opening of the eyes, a wrinkled forehead and in other ways. The general principle of vocalization by which the face is kept serene, ready for natural expression and the mouth independently flexible for free and fluent enunciation while lungs and larynx are acting with whatever degree of vigor may be required, should regulate every step of the singer's progress.

To make clearer the general principle of vocalization a few illustrative exercises are given.

Illustrative Exercise 1.

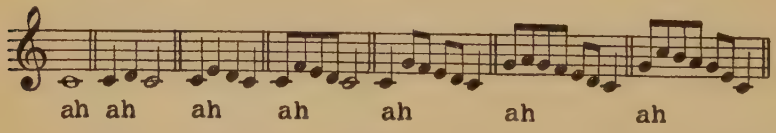
Open the mouth easily and naturally, taking a position in which the jaw is fully dropped (the opening of the mouth being about the width of two fingers), with lips perfectly relaxed and the tongue lying motionless in the bottom of the mouth, its tip against the lower front teeth and its surface somewhat grooved.

Thus try to make the cavity of the mouth look round and unobstructed,—as good an opening for tone as the "bell" of a cornet or clarionet. It may take considerable time to learn to take this position quickly and easily and to hold it with tongue, etc., perfectly motionless; but it is of great value in voice culture.

Illustrative Exercise 2.

Inhale slowly and fully but easily; then take the position described in No. 1 and vocalize, vowel ah, without disturbing jaw, lips or tongue.

Use single tones or passages of tones, keeping in the middle and lower part of the voice and singing with any degree of power, *pp* to *f*, which may be found to favor the motionless position of the mouth:



When one carries an open vowel to the higher notes of the voice it may not be easily possible to keep the position of the mouth, especially the tongue, absolutely unchanged. Few if any singers ever do this. But in the lower part of the compass this can and should be done in order to gain a mastery of the general principle.

The general principle may be equally well exemplified with the mouth in position for close vowels.

Illustrative Exercise 3.

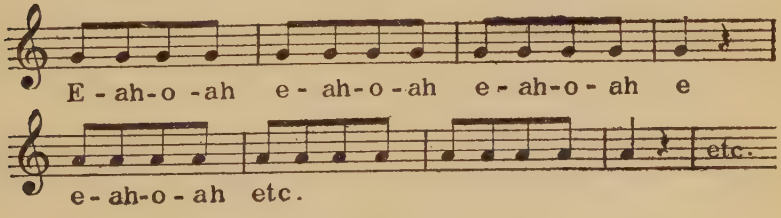
Inhale easily. Open the mouth partially (the width of the thumb), the lips being entirely relaxed. Without closing the mouth, put the tongue in position for the vowel e, the tip against the lower teeth and the body of the tongue slightly up and forward. Then energize the lungs and larynx without energizing lips, jaw, or tongue; in other words, vocalize with e, without disturbing the position of the mouth. Use single tones or passages as shown in No. 2.

It is usually hard for singers to vocalize with close vowels without energizing the tongue. It is one of the most important things to learn, however.

The independence of the mouth during tone production, according to the general principle, allows the singer to hold lips, jaw and tongue motionless or put them in flexible, fluent action, thus meeting the demands of both tone and enunciation in song.

Illustrative Exercise 4.

Sing the following rather loudly with scrupulously exact vowel sounds but with as little effort of the mouth as is compatible with exactitude. It will be easy to realize the general principle when singing low pitches with moderate power. Singing louder and higher with lungs and larynx more strongly exerted, the lips, jaw and tongue show

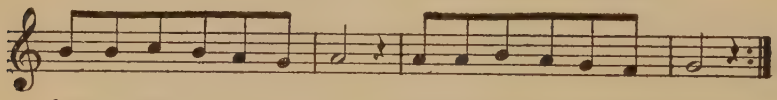


a greater tendency to rigidity or distortion. Sing with ample motion of mouth; but keep it free and flexible. First, inhale fully with an easy action.

Illustrative Exercise 5.

[NOTE.—These exercises, here printed in one medium key, may be transposed higher or lower within easy range. They are given as illustrations, but may be used for regular practise. Indeed they will not be fully understood unless practised.]

For the same purpose as the above, viz., to illustrate free, flexible action of the mouth uninfluenced by the energies put forth in the organs below, sing the following loudly and somewhat rapidly with enunciation as fluent and distinct as possible. Speak the syllables first and notice the freedom of the mouth. Then sing them with equal freedom.



lah bay dah may nee po too lah bay dah may nee po too

too lah bay dah may nee po too lah bay dah may nee po

Winter winds be-gin to blow 'Tis the time of ice and snow.

But we love our home the more When outside the tempests roar.

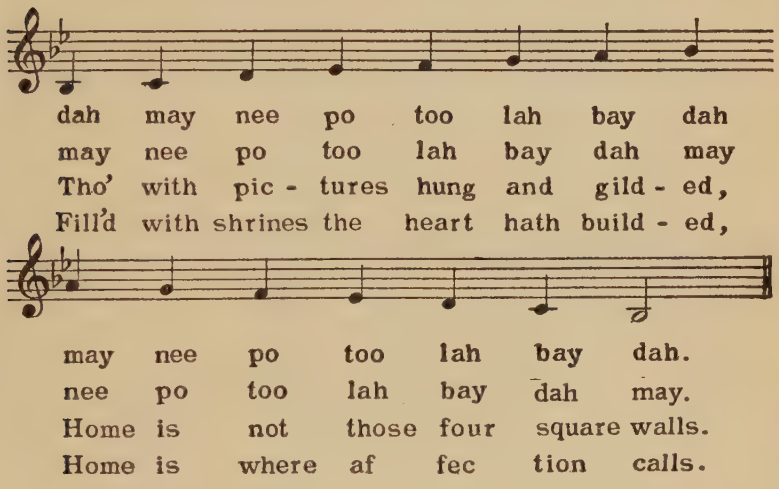
It is true that some desirable effects of the singing voice are made by changing considerably from the quality of the natural, perfectly free voice; but effort to give the voice any preconceived quality is wrong if it results in effort or distortion of the mouth.

Illustrative Exercise 6.

For the following exercise the directions are the same as for the above.

See that, as the scale ascends, there is no look of effort about the face. Use moderate power, and keep the tone as

even as possible. To do this perfectly necessitates much careful practise; but if the voice is kept in easy compass it will be found possible at once to realize to a considerable degree the operation of the general principle. Prepare to sing by taking the breath deeply, the shoulders being undisturbed.


dah may nee po too lah bay dah
may nee po too lah bay dah may
Tho' with pic - tures hung and gild - ed,
Fill'd with shrines the heart hath build - ed,
may nee po too lah bay dah.
nee po too lah bay dah may.
Home is not those four square walls.
Home is where af fec tion calls.

The above is sufficient to define the general principle of vocalization; and from the beginnings shown in the foregoing six illustrative exercises, any attentive student can so establish the principle in his method of singing as to ensure him against the harm, sometimes amounting to ruin, which so often befalls voices.

Text-Books.

A good teacher will know how, after commencing in this way, to expand the practise and develop the principle interestingly and profitably by means of solfeggios or vocalizes, scales, arpeggios, and songs.

If the pupils' musicianship is sufficient, these may be introduced at once.

The book of studies for vocalizing with ah and other vowels which has had the widest use in voice teaching is "Fifty Lessons," by Concone. Some other collections of about this grade that have had considerable use are "Abt's Vocal Tutor," "Lütgen's Daily Studies," and "Panofka's 24 Studies, opus 85."

Concone has a set of "Forty Lessons" for lower voice. His popular "Fifty Lessons" are also to be had transposed lower. Marchesi's 24 vocalizes, opus 2, for soprano or mezzo-soprano and 24 vocalizes, opus 5, for mezzo-soprano or contralto, begin with simple sustained studies and progress to work in scales and runs. Nos. 1 and 2 of "The Standard Graded Course," by Greene, and Nos. 1 and 2 of "Masterpieces of Vocalization," by Spicker, are of this order. These are mostly adapted to the female voice. A special "Guide for the Male Voice" is published by Presser, of Philadelphia, and this contains exercises specifically adapted to bass, barytone, and tenor voices.

In late years, studies furnished with words or syllables are coming more into use. These studies may be vocalized like the older ones with single vowels; but, giving consonant as well as vowel practise by means of syllables, they more fully embrace the general principle and better prepare the voice for modern song. The first of this sort, a set of studies with Italian words, is entitled "Vaccai's Method." A later work with Italian words is "20 Vocalises," by S. C. Marchesi, opus 15.

However, to take time in the earlier stages of voice training to learn to pronounce Italian words is hardly advisable, and, for practical purposes, syllables with Italian vowels are just as good. The syllables *do, re, mi,* etc., being associated with certain pitches are restricted in their use. But the syllables la, be, da, me, ni, po, tu (pronounced lah, bay, dah, may, nee, po, too), invented by Graun and adopted by

Sieber and others, are applicable to any pitches, are easily learned and are much more available in voice teaching than Italian words.

Short studies are found to be especially serviceable in the earlier work with the voice, being quickly learned and well adapted for the repetitions necessary in practising the several points of vocal technic. Sieber's 8 measure studies, opus 92, for soprano; opus 93, mezzo-soprano; opus 94, contralto; opus 95, tenor; opus 96, barytone; and opus 97, bass.

These have the Graun syllables; they also have the syllables *do, re, mi,* etc., printed with the notes; but as these are according to the fixed *do* system, they will not find wide favor in this country where the movable *do* system is adopted. Another set of similar studies is entitled the "Thirty-Two Short Song-Studies," by Root. These are set to little poems; they also have the Graun syllables and are adapted to vocalizing with single vowels. These song-studies are for high compass, opus 24; medium compass, opus 25; and low compass, opus 26.

Analytical Work.

It is quite possible that a good voice could be developed to a point of large efficiency and sufficient resource with no further analysis of vocalization than is set forth in connection with the six illustrative exercises above. Some who disapprove of scientific voice training and counsel one to "just sing naturally," have, in so far as the general principle seems natural, some truth to support their position. But most singers, even very young ones, who would improve their singing by systematic practise, have faults or weaknesses requiring correction which have come to seem natural to them. Indeed, much that is required by good singing does not at first seem really natural even to one who begins without faults. For instance, the only "natural" compass of a

voice, the part where the notes come without special effort, is the lower part where ordinary speech is pitched, whereas song averages at least an octave higher, in a part of the voice where there is a different sense of the muscular adjustments. And, again, natural breathing is with slow inhalation, no retention of breath and quick exhalation, or just the opposite of what is demanded for singing, viz., quick inhalation, some retention of breath and slow outgo. And there are many more of a singer's requirements that are no more "natural" than those.

So it comes to be a generally recognized fact that some analytical training is a help to vocal progress in all cases; and in many instances it is an absolute necessity to good results.

What such training consists in is outlined in what follows.

Voice-Placing.

The term voice-placing (or "placement") is variously understood, as it is based on the sensations which accompany phonation, and these sensations vary somewhat with different individuals. A singer producing a resonant tone feels vibration and, vaguely, mechanical adjustment in various parts of the head and chest; and from this has come much of the terminology of voice culture together with the idea that one can "place" the voice or direct the tone to one and another of these places where sensation is felt.

The larynx, which is by far the largest factor in voice, the only exclusive vocal organ in the body, is not sensitive; the singer feels its action very slightly or not at all. So we hear of "chest" tones and "head" tones, tones forward in the mouth, at the bridge of the nose and elsewhere at places more or less remote from where all vocal tone is made. "Throat tone" is a term of disapproval in voice culture, for, although all tones are made in the throat, if that part of the

throat which has sensation be exerted so as to make its influence upon tone to be heard and felt, it is to the detriment of voice, giving it a forced, pinched or otherwise unnatural sound.

The correct idea of voice-placing then is this: an energetic little organ in the throat, brought into action by breath from the lungs, alone produces vocal tone; that tone, according to the laws of sound, goes in all directions equally except as it meets obstructions which either stop or reflect it; for that which produces sound has no control of its direction. If this vocal tone is produced to the best advantage, it will bring the singer certain sensations in the head and chest which he may come to recognize as exponents of good tone production, and which he may use as guide in voice-development.

So, strictly speaking, we can not "place" voice; although we may speak of and use sensations of tone as though that were the fact. What we really do is to "place" (regulate) the several muscular actions which produce vocal tone. And the foundation of such regulation or placing is The General Principle which the student should never lose sight of, however much he may practise the separate items of vocalization.

Right and Wrong Reinforcement.

There are three ways in which a singer may put forth effort for power of tone. In making a crescendo from *p* to *f* he may—

(1) Press with the breath.

(2) Use a certain throat effort (forcing the register).

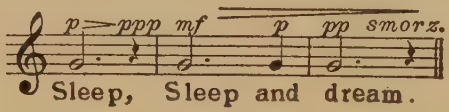
(3) Get the sounding-board effect, in other words, find the resonance or, to use the common phrase, "place" the voice.

Pressing with the breath is to some extent a necessity in singing, but it should be reduced to a minimum, both because such pressure induces rigidity of the throat and because of

the necessity of economizing breath in phrasing. To do this, the sense of drawing the tone instead of pushing it, is employed.

Illustrative Exercise 7.

Take an easy breath in the lower part of the lungs. Sing, letting the voice diminish in power until it dies away (smorzando), at the same time gradually raising or pressing outward the upper chest in front, and in this way get the sense of taking the breath away from tone rather than pressing upon it. Thus "drawing" the tone may be learned, after which this phase of breath control may be applied, with or without the diminish, to whatever degree is required.



REGISTERS.

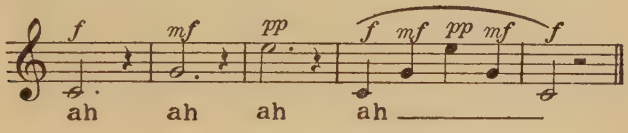
That which is named with the term register in voice culture is best understood by observing how the horn or bugle player makes a different pitch of two octaves or more by adjustment of his lips. For the low notes his lips are held comparatively loosely and vibrate somewhat thickly. As pitch ascends the lips are drawn gradually tighter until at the highest note the least possible amount of lip tissue is allowed to vibrate. The parallel is not perfect; but the vocal cords in the larynx, the vibratory lips of the glottis, act similarly to the lips of the horn-player; and the regulating of the thickness or thinness of these lips is the department of register. While in voice culture only three registers are commonly named, dividing the compass into lower, middle and upper, the fact is that every note of the compass may be produced with various degrees of thickness. As a small amount of substance, a thin string for instance, can be tuned

up to a desired pitch with less expenditure of force than a thick one, it follows that for ease of tone production a tone of voice should be produced with as thin a register and consequently as little effort as can be made to give a good effect.

The first step to take in cultivating a voice up to the higher range of notes is to learn to take them easily, to take them with so small a register that no more effort is required for them than for the lower range.

Illustrative Exercise 8.

Sing the three pitches following, exemplifying the above idea, trying to reduce rather than increase the effort as pitch ascends. The softer the tone the smaller the register. To be sure that the jaw is free, drop it at the high note as far as it will go. Also, keep the tip of the tongue in place and make not the least effort with the lips. Try the exercise in D flat and other higher keys.



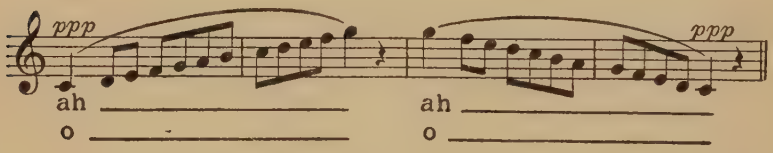
It has been found convenient in teaching to treat the voice as having the three register divisions mentioned above. The lower of the three is called chest or thick register, the intermediate, medium or thin register, and the higher, head or small register, or with men the falsetto register. As the voice may run throughout its compass without a break, at first very softly with very thin register, and, after practise, with stronger and stronger tone, some teachers hold that the voice has but one register, and others, while admitting register changes, think best to make no reference to them in teaching.

However, there are so many of those who seek vocal instruction who have fallen into a habit of false register

action that it would seem best for their progress toward correct vocalization to explain the subject to them somewhat. Even those who have no bad habits at the start, are furnished with a safeguard if given a little information about register action.

Illustrative Exercise 9.

Every normal voice, male or female, will be able to vocalize extended passages like the following without a "break"— without a perceptible change of register — if the register is small enough. It is allowable here to take the highest notes a little louder if necessary:



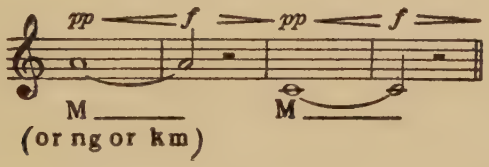
With some voices, the above scale passage might at once be sung louder with thicker register without break; and all voices may learn to equal or approximate such evenness. But it is only by mastering the third of the three forms of reinforcement named above — the sounding-board element — that the pupil can be sure of an even scale of tones. Indeed this is the only form of reinforcement which is to be practised. Pushing with the breath and thickening the register must be reduced rather than developed, whereas, the "sounding-board" effect, the placing which produces a sense of vibration or resonance in head or chest, is the element to be sought with the greatest care and persistence.

Illustrative Exercise 10.

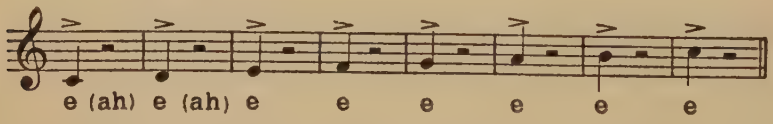
As good a method as any to obtain a sense of this resonance is as follows: Close the mouth completely, and keeping the entire surface of the tongue against the roof

of the mouth, hum with a thin, sharp sound of m. The mouth being closed, the tone is entirely nasel and hard. Practise this by beginning softly and increasing to as resonant a tone as can be made without exerting the tongue muscles, whose action may be felt by pressing the point of the thumb up under the chin. Notice the relaxed condition before tone is made, then even during a strong crescendo allow no hardening or pressing downward at this place.

When the singer can make a small, firm and resonant tone in this way, the chin muscles remaining quiescent, he will become conscious of vibrations or a sense of resonance at the bridge of the nose, or at the upper front teeth, or on the hard plate. This we have named the "sounding-board" effect, and it is a large and important part of what is known as voice-placing. It also has the name of Tone Focus, being analogous to the concentration of rays of light through a "sun-glass."

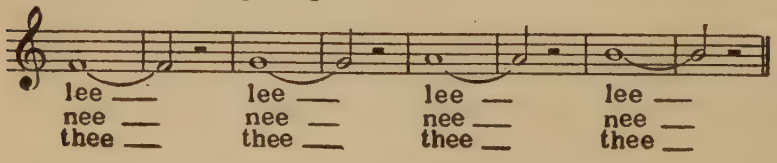
This exercise should at first be taken only on a few pitches most favorable to it, and it need not be long continued. Its value is in defining and locating the sense of tone reinforcement needed for the vowels.

To get this sounding-board effect, or placing, for the vowels is the next step. The vowel which most nearly approaches the sensations indicated by the above exercise is e. It is, however, faultily produced more often than any other, and the fault is usually in the action of the tongue, which, with this vowel, inclines to draw backward and constrict the throat somewhat.

Illustrative Exercise 11.

With the tip of the tongue remaining constantly against the lower teeth, and the mouth remaining steadily open the width of the thumb, learn to throw the surface or body of the tongue suddenly up and forward into position for e. It is like moving the position from ah to e without tone and without moving the jaw. After this is learned take the following exercise: At each rest let the tongue drop to its natural position on the floor of the mouth. In taking each tone with e give the tongue the forward impulse exactly as it is described above. For ordinary singing, where the general principle prevails and there is no energizing of the tongue, the forward impulse is not required. But so universal is the tendency to stiffen and draw back the tongue in singing close vowels, the forward impulse should be practised. Think ah at each rest in order to get the tongue back into the lower position. Sing loudly:

Next it is well to learn to form e in connection with consonants without energizing the tongue unduly.

Illustrative Exercise 12.

Sing each syllable with mouth nearly closed; then while sustaining the tone open the mouth rather widely. Be sure of two things: (1) Form the consonant with free action of the tongue, but for e do not allow the tip of the tongue to leave the lower front teeth. (2) Keep the close sound of e unchanged while opening the mouth.

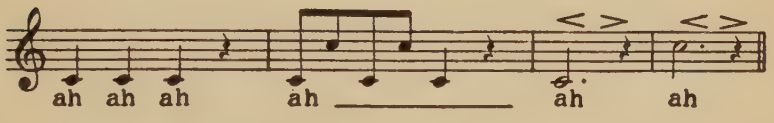


The other close vowels, ĭ (as in *it*), ĕ (as in *let*), and ā are liable to the same faulty production as e. But when e is made habitually without energizing of the roots of the tongue (drawing it back, etc.), these other vowels will be correctly formed also.

The sounding-board effect with ah and other open vowels is reached in a degree, larger in some and smaller in other parts of the voice, by emphasizing the main idea of the general principle. When a tone is made with no effort above the larynx it is sometimes called radical tone.

Illustrative Exercise 13.

Practise the following passages with a conscious energizing of the larynx, the parts of the mouth being passive, to gain a sense of radical tone. Give ah with the jaw fully dropped and a sense of vibration in the forward part of the mouth. Vibration, especially upon the lower notes, may also be felt in the chest:



All vowels may be sung with a sensation of radical tone, though none takes this form so readily as ah. The above exercise may be taken with the other vowels, although some change in the sound of these vowels may be necessary to give them the pure radical form. For instance, e in this form will sound more like i (as in *it*); and o something like aw as in *law*).

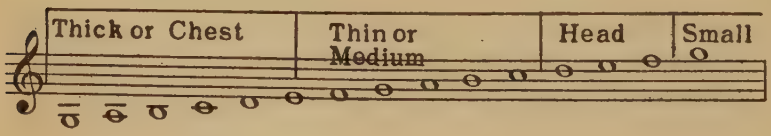
If the lowest note of the above exercise is taken in the chest register it will be an advantage, because the most distinct sense of radical tone is gained by the use of that register.

The Chest Register.

Because of the sudden change of register or break in the tone observable in the female voice as it passes between the middle and the lower notes of the compass, some singers avoid the normal thickening of the register on the low notes, and endeavor to force the thin register to a sufficient degree of power at that place. This is never advisable except for light voices of high range which have little need for low notes.

Nearly all sopranos and altos should be made to take some notes of their lowest range in a strong chest register with the full thickness of the vocal cords. There are many advantages in this, provided the thick register is not forced upward too far. The proper treatment to obviate the break will be shown further on. All contraltos should be able to take a firm, resonant G or A below the staff with the full, unrestricted chest voice, and, in most cases, this class of tone will go easily to middle C and will in the course of time be available to E or even F. Mezzo-sopranos should take B in this way and by degrees develop the tone to E. But neither voice is likely to carry the chest tone safely above D or E flat for a considerable time.

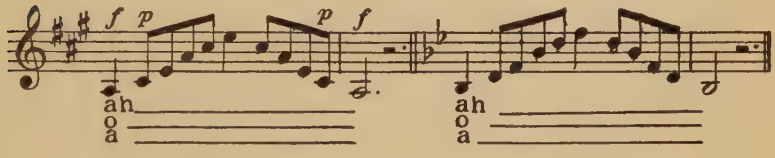
Following is a table showing the generally accepted view of the registers of the woman's voice:



Registers should not be carried upward beyond the limits here assigned; they may be carried downward to any extent, but they grow weak when taken below the limits here indicated.

Illustrative Exercise 14.

Sing the following with the radical tones throughout. Take only the lowest tones in the thick or chest register, making all the others light enough to go easily. Do not mind the break between the first and second notes if it occurs. Take the exercise in any keys between G and D:

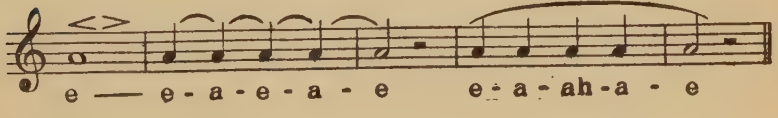


In scale and passage work where there is an obvious change of register, the change to chest register should always be upon an accented note.

All vowels may also be sung with the sensation of the tone focus as represented by e.

Illustrative Exercise 15.

Sing the e with the mouth open the width of a finger, the tongue passively in place and a clear, free resonance in the front of the mouth as above described. In other words, sing the e with the tone focus; then follow with the other passages, passing smoothly from vowel to vowel and keeping the sense of focus unbroken. Practise this at pitches between E and B:



The Representative Vowels.

There are three princpal vowel elements each representing certain essentials of vocalization and together representing all the actions of the throat involved in tone production. These are e, ah and oo. E and ah represent sensations of resonance as shown above. The vowel oo is the natural starting point for a certain openness of throat conducive to the more somber tone and involving a control of the larynx which favors the development of the upper voice.

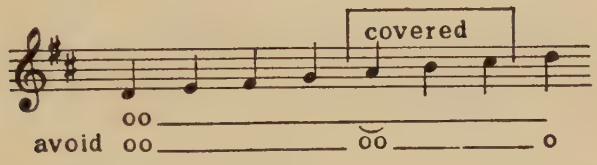
In the earlier stages of voice development it is important that the larynx should be free to take tones with either a slight upward impulse or a slight downward impulse, according to the vowel, the place in the compass, etc.

The upward impulse is natural with ah and e. For oo, the normal impulse is downward, though much practise is often necessary to gain this because of previous habit to the contrary.

The sense of tone which oo should bring is often called covered tone.

If one sings the scale ascending slowly with an exact oo, he will notice a change in the sensation of tone which occurs somewhere between the lowest and the highest note. The lower notes are said to be open and the higher ones covered. That which may prevent the student from experiencing this change is the slight upward movement of the larynx during the ascent. This results in a gradual change in the sound of oo, which begins exact (as in *moon*), and then tends to become more open (as in *look*), and on the highest notes to sound like o. Such change from the extreme sound of oo is allowable in singing; but in this practise to learn the element in vocalization that oo stands for, it must be kept intact.

Illustrative Exercise 16.

Sing oo with a small and perfectly round opening of the lips (almost as for whistling). Sing softly and keep the deep sound of the vowel unchanged. The sense of covered tone, a tone seeming to go more into the head between the eyes and behind the nose, should begin on one of the notes at the place indicated. Do not mind if the lips tremble somewhat.

The deep sound of oo and the sense of covered tone is not always necessary to a good development of the voice, especially one of high range; and if this illustrative exercise is found to be puzzling it may be passed for a time.

A Union of Elements.

The ideal tone is one that unites in itself the free, hearty sound, forward in the mouth, of ah; the firm, clear resonance or pungency of e and the fulness and emotionality of oo.

By perfecting each one of these vowels separately we prepare the way to unite their characteristics in due time.

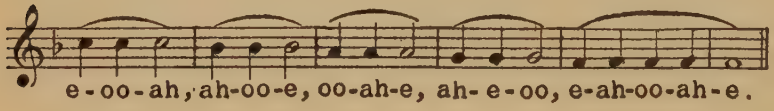
A very important part of vocal practise, then, is to vocalize with all these vowels in turn, giving most time to the one that seems most deficient. The singer should have for this purpose some book of vocalizes running in easy range of the voice.

Passages which run to the more difficult high notes should be taken in a register light enough to avoid straining and distortion, even though the tones be lighter than they should be for the best musical effect.

Some of the works already mentioned are appropriate for this practise: Concone's Fifty Lessons; Panofka's Twenty-four Studies, Opus 85; Root's Short Song-Studies, Opus 24, high; Opus 25, medium; and Opus 26, low; to which may be added Sieber's Studies, Opus 44, soprano; 45, mezzo; 46, contralto; 47, tenor; 48, barytone; 49, bass; also Marzo's Art of Vocalization, for any of the six voices named above.

Illustrative Exercise 17.

There are many advantages in practising the three representative vowels together, making each exact in its class, learning to pass promptly from one extreme position to another.



Breath Management.

A person in ordinary respiration is so entirely unconscious of effort that many have never realized that breathing — inhalation and exhalation — is accomplished by the muscular action which expands the body to draw air into the lungs, followed by different action which allows the body to contract and expel the air. They often seem to suppose that the air is the active agent and somehow causes the expansion of the lungs!

The management of the breath for singing is simply a control of the muscular effort by which the body is expanded and contracted.

There are four parts of the body at which this may be observed: the waist in front, the sides, the upper chest, and the small of the back.

Breathing at the waist, with perhaps some manifestation below the waist, is called abdominal or diaphragmatic breath-

ing; at the side, costal breathing, and at the upper chest, clavicular breathing. The action at the back, very slight at most, is not an independent action but results from a combination of abdominal and costal breathing with no clavicular action.

Illustrative Exercise 18.

In breathing these four parts of the body are not entirely independent of each other, but it will aid in the requirements for singing to gain some measure of special control of each by the following practise:

(*a*) Inhale and exhale by expanding the body at the waist or below.

(*b*) Inhale and exhale by expanding and contracting at the sides. The waist may co-operate.

(*c*) Breathe with both abdominal and costal action and develop a slight motion, outward and inward, at about the small of the back.

(*d*) Take a half-breath with abdominal expansion and blow it out slowly, drawing the abdomen in and pressing the upper chest out.

(*e*) Learn to inhale thus: take in very little breath with abdominal expansion or by pressing outward the waist in front; then add to that a little more by pressing the ribs outward; then add still more by a very small expansion of the upper chest. The amount of breath taken in this exercise does not at first matter; the important thing is to learn the motions in that order, viz., waist, sides, chest.

(*f*) Every breath for singing should be taken through the nostrils and the partially closed lips.

If taken through the nostrils alone breath enters the lungs too slowly; when taken through the mouth alone it is noisy and makes the throat uncomfortable by drying and irritating it. When, however, air enters the lungs through the two channels simultaneously, these objections are obviated.

Take a full breath quickly, feeling the inflowing air in the nostrils and on the lips. Hold the lungs full several seconds, then exhale slowly and completely. Inhale again quickly and repeat the operation.

Special Considerations.

There are three features of breath management for singing which, being in one sense unnatural, need a great deal of practise, especially by women. These are:

(1) Independence of the upper chest, as explained in connection with the exercise for "drawing" the tone;

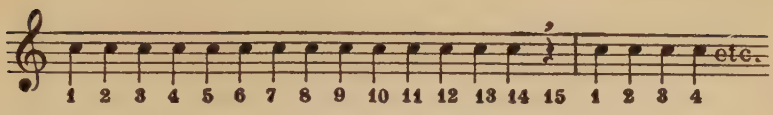
(2) Inhaling with waist, sides and chest, as explained above, and

(3) Making use of what is called the residual air in the lungs, which means learning to compress the lungs beyond what is done in ordinary breathing.

To illustrate this, one may let all the breath go suddenly as one does who says, "Oh, I'm so tired," and then without retaking breath make a hissing sound, contracting abdomen and sides. The hissing sound will be made with the residual air, a part of the resources of breath which the singer needs.

Illustrative Exercise 19.

In giving out the breath to sustain a long phrase, the two considerations requiring special practise are (1) to control the breath at the outset so that it shall not come too fast, and (2) to compress the lungs at the right place so that the last tones shall be well sustained. Take a deep breath with three actions as above specified, and then count in the singing voice, managing the breath at first by restraint and then by compression so that the tones shall all have the same power and quality. Count 15 or any other number between 11 and 20, selecting one that shall not entirely exhaust the breath.



The Higher Range of Tones.

To develop its highest range of tones is not difficult with a normal voice, but it requires time and care.

The considerations for this in nearly all voices are:

1. A mastery of the general principle.
2. A lightened register.
3. Breath control.
4. The tone focus.
5. Elastic variation in vowel sound.
6. Flowing tone.
7. The proper method of bracing.
8. Sometimes the position of the larynx must be regulated.

The first four of these considerations have been explained and illustrated in the preceding pages, but they assume different phases when subjected to the test of high notes and need special attention. The chief thing is to get a clear understanding and mastery of the tone which is mechanically correct. All the points involved have been explained but they need to be dwelt upon for the purpose of perfecting, developing and combining them.

In trying for the full development of the mechanical tone we may practise a little with the expressive, refined sound of the voice omitted and the tone made roughly resonant.

Illustrative Exercise 20.

In the following exercise take especial pains to get conditions as described: dropped jaw, fully for open vowel

and partially for a close one; tongue up and forward for the close vowels, tone rather strong, and the tongue, jaw, lips and face entirely undisturbed.

After a degree of development is reached through practise along lines indicated in preceding pages, the voice on these important notes, from C sharp to E or F, will "place" itself; will find the "sounding-board" without effort. Still, it is generally an advantage to *will* the tone focus if it can be done without energizing any part of the mouth. Try to take the veil from the tone. Make the h inaudible.

Hom-mage Re-sponding Hom-mage Re-sponding Hom-mage
Haugh-ty Mis-for-tune Haugh-ty Mis-for-tune etc.
Hum-ble En-cum-ber etc.
High-est De-fi-ant
Har-dy En-large-ment
Hill-side Con-sid-er
He-ro Re-liev-ing
Help-er De-fend-er
Hav-en Ar-ray-ing

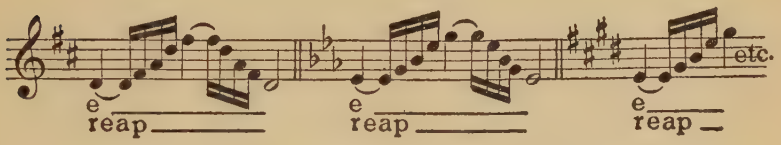
Alteration of Vowels.

Upon the highest tones of the woman's voice all vowels necessarily approximate the sound of *ah*. A harsh sound on high notes is often because of the pupil's effort to give close vowels, e, i, etc., their exact sound at those pitches.

On D, fourth line, sopranos and altos may begin to relax the sound of e (*leave, keep*), and ascending from there the modification becomes more and more decided. But this fact must be kept in mind that a vowel in its exact form "places" — finds the "sounding-board" — more readily than when the vowel is allowed to change.

So the female singer's problem, especially with close vowels, is to keep to the exact sound of the vowel in ascending to high notes as far as can be done without rigidity of throat and bad tone; but to modify the vowel — to give it a more open sound — on such pitches as require change in order that the throat may be kept free and the tone pure. With the male voice the close vowels require very little if any change for high pitches; but some open vowels may be modified to advantage when sung upon high notes.

Illustrative Exercise 21.

Sing one or more of these passages with a flexible and gradual change of the vowel to a sound sufficiently open to make the tone feel and sound free on the high note. This is for the woman's voice.

The singer will be able safely to carry the exact sound of the close vowel to a rather high pitch and at the same time gain other excellent advantages by employing what we may call the flowing tone.

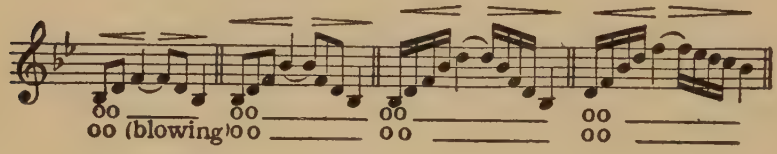
As the voice ascends toward the top of the compass, the necessary and proper energy of the larynx is apt to beget undesirable energy in parts above it, with the result that the tone becomes in some degree impeded, choked, hardened, muffled and strained.

To avoid such faults and to secure for upper tones their proper quality, freedom and brilliancy, the thought of an uninterrupted flow of tone is helpful.

Illustrative Exercise 22.

Blow out the breath as though blowing dust from some object; and in doing so allow the cheeks to bulge out loosely. Sing each of the following passages with oo, first as usual, then with the same vowel, made obscure and closer, blowing out the cheeks without interrupting the tone. Make the edges of the lips vibrate with the tone.

Note the difference in the action of the organs in the second instance and let that give a suggestion of what is meant by flowing tone.



Practise other vowels with the flowing tone to prevent abruptness or constraint in taking the higher pitches. Open the mouth more for the high notes of each passage than for the others, the jaw and tongue being free. Crescendo ascending and diminuendo descending.

A great deal of practise with scales and arpeggios, employing the flowing tone, is advantageous. For this purpose there are many publications, among them Scales and Various Exercises (published for high and low voice, by Presser of Philadelphia); Bonoldi's Six Studies; Marchesi's Exercise, Opus 1; An Hour of Study, by Viardot, Books I. and II., and Concone's Thirty Exercises.

The Smiling Position.

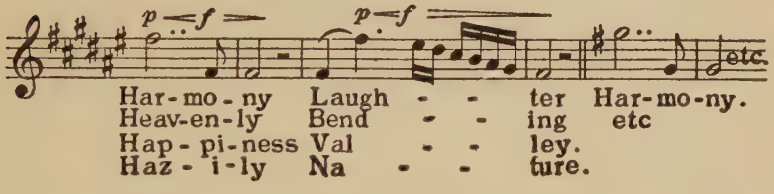
The general principle specifies that the lips in singing may move freely for the articulation of words and for the formation of o and oo, but that otherwise they must remain passive. There are exceptions to this rule in the more advanced stages of voice culture. If done correctly, a smil-

ing position of the lips may help to gain the desired effects. The tone focus may be intensified in this way in any part of the voice, and for the highest pitches, this drawing of the lips somewhat tightly upon the teeth is well nigh indispensable to the best effect.

Illustrative Exercise 23.

Beginning with a natural smile, learn to draw the upper lip so as to show the upper teeth well around to the back and with this bracing to take high notes. The position of the mouth must look easy and natural; there must be no raising of the lip in front or drooping at the corners.

The right position will show the edges of the upper teeth about equally; the wrong position will show much of the front teeth and little or none of those at the side. Sing the following with the smiling position as described, beginning each high note in the small register, exactly on the pitch and with controlled breath—"drawing" the tone:



Position of the Larynx.

Regulating the upward and downward impulses of the larynx was referred to in connection with the vowel oo.

Its position in the throat, higher or lower, has much importance in tone production, but if other items of vocal method are correct and the general principle well established, the larynx will take its right position automatically.

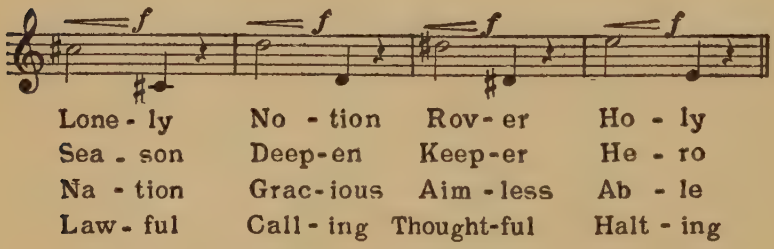
However, for the first "head" notes, the beginning of the upper register, it is sometimes helpful to take them, at

least in practise, with lips protruded, which holds the larynx in a favorable position. This device is generally more important to men than to women.

Illustrative Exercise 24.

Open the mouth half way, then without closing it, protrude the lips vigorously; the upper lip should curve outward and the opening of the lips be bell-shaped.

Sing rather sonorously, holding the lips protruded the same for all vowels and feeling as though the tone vibrated at the bridge of the nose. Do not draw back the tip of the tongue.



UNITING THE REGISTERS.

We have seen that the smallest register of the voice may run throughout the compass.

This may be used as a thread to connect and unify the entire scale, for it will be seen that when a tone drops to *pp* in the small register, the voice may pass without break to any other note of the compass.

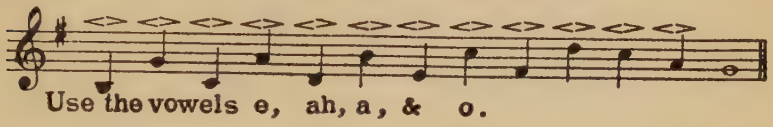
A quick, smooth change of register on single pitches should be mastered.

Illustrative Exercise 25.

The short swell on each note in the following exercise involves a thickening and thinning of the vocal cords, explained under the head of register. On some notes of the

compass this change can be made effectively without difficulty; on others it is hard to make a good swell, and on others there is likely to be the sudden change from one degree of tone to another that we call a "break." But as the voice makes progress with essential principles these difficult places in the compass may be brought to a fair degree of equality with the rest.

This exercise involves the general principle (relaxed tongue, jaw, etc.), the tone focus (sometimes called nasal resonance), the flowing tone (no abruptness nor throat restraint), and breath control ("drawing" the tone). Begin and end each tone with a very soft touch. Take breath for each note until some progress is made; then include several notes in one breath, enmploying the portamento:



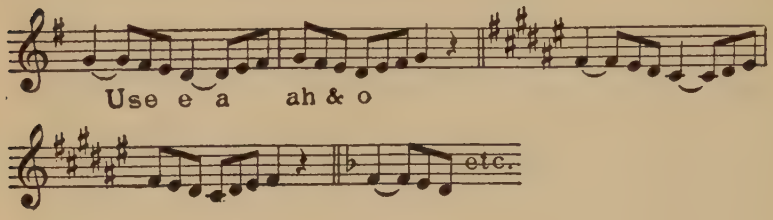
Registers' of the Female Voice.

The part of the woman's voice where a uniting of the registers is most difficult is in the lower range between C and F. There the chest voice is naturally strong and the medium register naturally weak, and as those tones are common to the two registers and must be sung sometimes in one and sometimes in the other, and as in a swell a note must sometimes pass from one register into the other, they must be made to assimilate as nearly as possible. The two kinds of tone must focus alike and be practised until the break is reduced to a minimum or done away with entirely.

Illustrative Exercise 26.

After the "sounding-board" work on the voice has made some progres, exercises like the following will help, in the woman's voice, to assimilate the registers in this part

of the voice and to render the scale more even. "Place" all notes alike; then let the lowest note come into the chest register, if it does so easily:



Registers of the Male Voice.

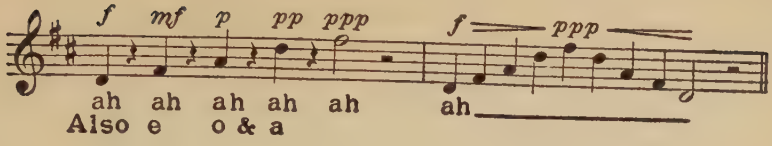
The principal register consideration for the male voice is this: To develop the upper range of tones safely and well, the pupil should at first practise them in the small register (falsetto) in order to avoid the throaty effort which is sure to accompany an untaught attempt to take them loudly. Having established the habit of singing high notes with correct position and free throat, the voice may be gradually developed to its proper power without forcing and distortion.

Illustrative Exercise 27.

Following is a suggestion by which the male voice may be made early in a course of instruction to realize that high notes may be taken with little if any more effort than low ones.

Take the lowest note in the thick (chest) register, and ascend with decreasing power and thickness to the swell (falsetto) register. Do not energize the vocal organs more for one note than for another. Let the voice drop into falsetto or any pitch that would require extra effort to keep it in the chest register.

Take the right position of mouth for the first note and do not change the position during the series.



It requires patience to practise with soft tones on high notes long enough to become fluent in scales and other exercises which run into falsetto; to do it smoothly and to develop power for the upper range slowly. But it is the safest method.

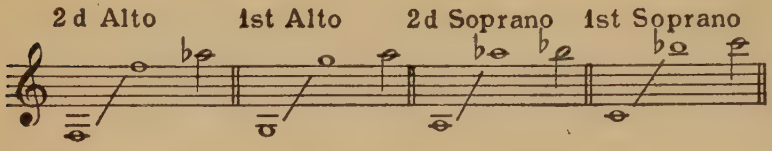
Classification of the Female Voice.

Voices are classified both by their compass and their quality. For the first steps in training, however, only the compass need be considered and even that, with the female voice, is for a time unimportant, because voices must first learn the fundamental principles of vocalization in the middle of the compass, the range common to all. Furthermore, the difficult change of register between chest and medium is manifest at the same place with both sopranos and contraltos. Later, however, it is important to classify the voice correctly and young singers should be warned against insisting upon a classification which they happen to fancy, regardless of the natural characteristics of the voice. A good contralto voice, for instance, should not be sacrificed to the singer's preference for soprano singing. Grace and fluency in a moderate, easy compass are much more desirable than a few extra high or low notes.

The higher range of the voice needs to be practised carefully and constantly, and in such practise the female voice may be taken to the highest notes that it can reach. But these extreme notes are not a reliable indication of the compass at which one should sing songs. A contralto may be able to reach a very high pitch or a soprano a low one.

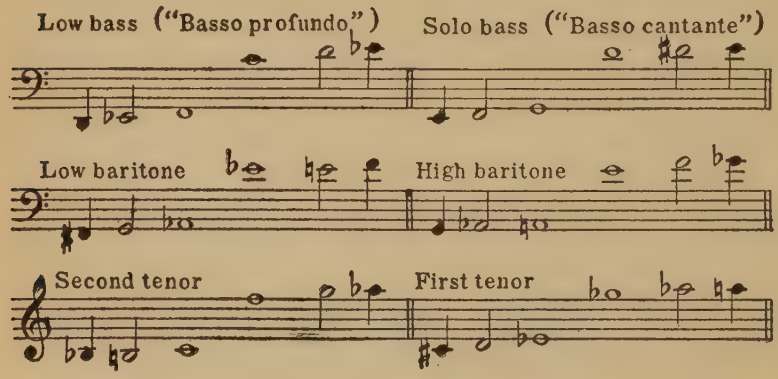
It is the average pitch at which one can sustain the voice in song without forcing or apparent effort that should determine the classification.

Following is a table giving approximately the range of women's voices. The whole notes show the compass for song singing and the half notes show the additional compass for practise:



CLASSIFICATION OF THE MALE VOICE.

Following is a table of classification taken from "Guide for the Male Voice." The whole notes show the compass that is at once available for the average voice; the half notes show the early possibilities, high or low, and the quarter notes give the later possibilities of culture. Individuals may be able with especial effort to take tones higher or lower than the limits here assigned, but for fluent, agreeable singing this classification should stand for the guidance of amateur singers:



Course for the Female Voice.

A course of lessons for the average soprano or alto voice would take up the topics named below in about the order here given. After these topics had been separately dwelt upon sufficiently to make them clear, any or all of them could be carried on together in practise, emphasis being placed on one point or another according to need:

1. Musicianship: a sufficient knowledge of keys, rhythms, tonality, etc., to begin with, and regular work laid out to continue.

2. The general principle, with longer or shorter work according to the needs of the case on exercises, song-studies, etc., embodying this principle, before beginning analysis. If a voice had bad faults, analysis would come at once.

3. Breath control. Much practise is required to establish a habit of deep breathing, breath restraint and the action which enables one to sustain phrases amply to the end.

4. Defining of register, with principal attention to the small register common to all tones of the voice and a few notes of the thick register.

5. Reinforcing, resonating, placing the voice. Sounding-board work with radical tone and the focus of tone. Also, in some cases, work with o, and the form of resonating that comes with rounded lips. This practise, in combination with "drawing" the tone and the other features of breath management, should receive much and long continued practise. In this connection vocalizing studies sung with single vowels are much used. But it is judicious to sing such studies also with syllables with the general principle in mind. This is a corrective of any stiffness that might come with special exercises.

6. Special treatment of vowels. It is often necessary to make a special department of practise with the vowel e, so prevalent is the habit of singing this vowel with the tongue

drawn back or stiffened at the roots. Other close vowels require the same care; or in some cases oo and o are the vowels to receive most careful attention.

7. Development of the upper voice; the flowing tone, etc.

8. Uniting of registers.

9. Execution: legato, staccato, portamento, martellato, agility, ornaments, etc.

10. Phrasing.

[Note. Explanations and exercises on these points are found in nearly all collections of exercises for the voice.]

Course for the Male Voice.

A sample course for the male voice may be outlined thus:

1. Musicianship.
2. The general principle.
3. Drawing the tone.
4. Placing the tone with the various vowels.
5. Register work.
6. The flowing tone.

A number of further details of male voice method are necessarily omitted here. They may be found in a work entitled "Guide for the Male Voice," by the author of this treatise.

The Child Voice.

The child voice should not be subjected to methodical treatment, such as is prescribed for the full-grown organ. If it is designed that the child shall become a singer, musicianship should be acquired in these early years; and then when the age of sixteen or seventeen is reached, methodical voice culture may begin upon a good foundation.

As the child sings at school and elsewhere, three things should be looked after by those in charge:

1. Musicianship, forming habits of accuracy in rhythm and intonation and becoming familiar with good music, learning to read at sight, etc.

2. Breathing — mainly the habit of taking breath easily and fully at the right places in songs.

3. Register — provision against straining the vocal organs or forcing the voice.

STYLE AND EXECUTION.

The manner in which one utters the individual tones and the varying succession of tones of a song constitutes his style of singing.

A good style gives the hearer a satisfactory sense of grace, fluency, proportion and accuracy. A bad style is characterized by unsteadiness, irregularity, false accentuation and labored, slurring utterance; faults generally caused by incorrect voice production, including bad breath management.

PHRASING.

The term phrasing is used to comprehend most of the points involved in style. Execution also is involved in phrasing, but in the common usage execution has principal reference to agility in runs, trills, etc. The items of phrasing as generally understood are:

1. Divisions, wherever the melodic flow is interrupted for breath or otherwise.

2. Attack, or the method of beginning a tone with either vowel or consonant.

3. Sustaining, expressed by the terms sostenuto and legato and involving the portamento and legitimate slur.

4. Shading, proportionate variations of power, including climax.

5. Accent and stress, placed upon the right syllables of words by means of proper breath control and consonant utterance.

6. Rhythmic effect, variations in movement made without sacrificing the sense of rhythm. This includes rubato.

7. Contrasts, transitions or sudden changes in tempo, tone quality or manner.

Divisions, or interruptions of melodic progression, are nearly always utilized as breathing places, but sometimes the break in continuity must be made without breathing.

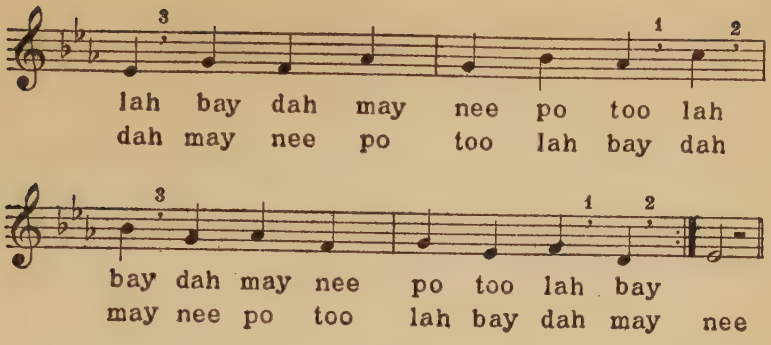
Illustrative Exercise 28.

Sing the following through twice, observing the repeat, slowly; breath each time at 1, except at the close. Again, and breathe at 2, except the last one. Again, and breathe at each 3, except the first one.

Do this without interrupting the rhythm. It is a rule to shorten the note just before a breathing place unless there be a rest, in order to bring the succeeding note exactly in the rhythm.

It will be observed in connection with these two notes, viz., the one just before and the one just after the breath is taken, that for the first the lungs are nearly empty, and for the second they are full, and that they are likely to be very different in power and quality unless the breath is skilfully managed; also that the sudden and energetic muscular action of inhaling which takes place between them is likely at first to make both of them sound jerky, abrupt, uncertain, inaccurate.

To regulate this and give a sense of smoothness and control at breathing places is one of the highly important points in phrasing.

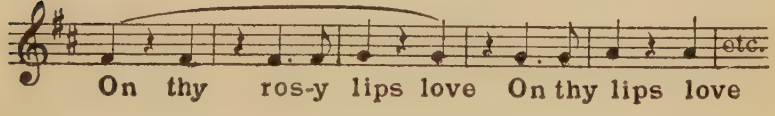


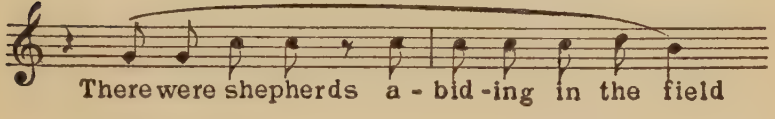
DIVISION WITHOUT BREATH.

Example of divisions in melodic phrase at which breath should not be taken abound in light or florid music, such as waltz songs, and sometimes occur in serious song.

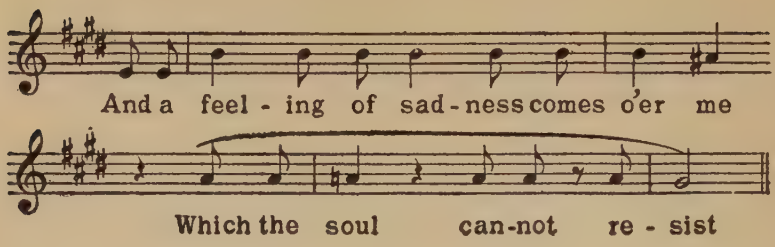
To exemplify this practically, sing Exercise 28 semi-staccato,— a moment of silence after every note,— yet take no breath except at the places indicated by the figure 2.

Some examples of such break in melodic continuity follow: The curved line indicates a phrase to be sung in one breath.

From "Ilbacio," by Arditi:

From "The Messiah," by Handel:



From "The Day Is Done," by Balfe:

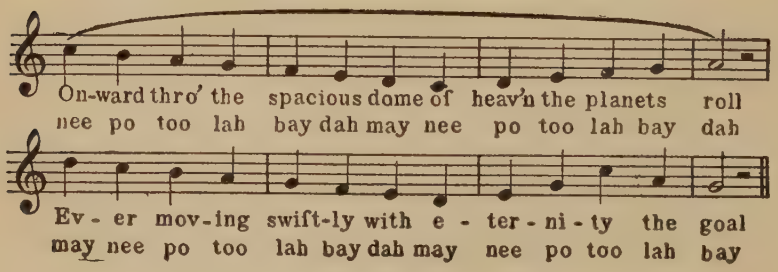


ATTACK.

Good attack is very dependent upon control of all vocal organs. To take every tone of a song neatly, especially those with which phrases begin, to attack them in perfect tune without slip or quaver, whether they be high or low, soft or loud, slow or fast, with vowel or consonant, involves nearly everything in vocal technic—breathing, register, placing and fluent emission.

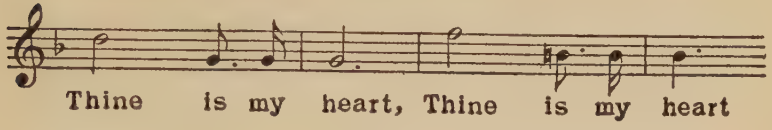
Illustrative Exercise 29.

Observe the treatment of vowel or consonant on the first note of each phrase of the following exercise. Sing the exercise loudly and then softly. Avoid either slide or quiver in the attack:


On-ward thro' the spacious dome of heav'n the planets roll
nee po too lah bay dah may nee po too lah bay dah
Ev - er mov-ing swift-ly with e - ter - ni - ty the goal
may nee po too lah bay dah may nee po too lah bay

Following is a specimen passage that may be effective by good attack or spoiled by bad attack:

From "Impatience," by Schubert:



Sustaining Tone.

The speaking and the singing voice are produced by the same mechanism. One distinct difference in the use of the vocal organs for speech and song is in the sustained continuous flow of tone required by the latter as contrasted with the ejaculatory joltings so common in the former. The steady outpour of tone from the violin and the noble *sostenuto* of the organ show an essential element in good musical performance. Vocal artists often refer fondly to ideal song as *bel canto,* a term in which sustained tone is the fundamental idea. Declamatory song, in which is more accent than sostenuto, has its place in vocalism. But any departure from steady continuity of tone in singing is a concession which should be made as sparingly as possible.

In the study of singing, the pupil is largely concerned with learning to sustain the voice well and to treat vowels and consonants in a manner to attain a good legato style.

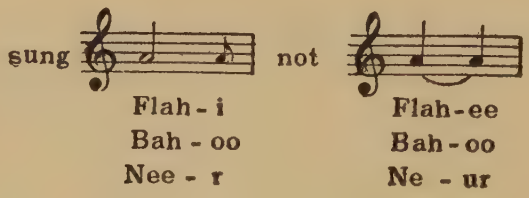
There are many particulars to be learned in this connection. Naturally, the first consideration is the breath. Next comes the placing of the voice, which, in connection with breath management, enables the singer to keep the tone steady, free from tremulousness on single tones, and, on successions of tones, free from a wabbly, jerky utterance. Above all there should be in the singer's mind an ideal of smoothness and proportion without which technic will not avail.

Some further details are:

1. To sustain the sound of the vowel without change, as far as possible.

The principal difficulty here is with a, i, and o, vowels having a "vanish"—a slight change at the finish; also with diphthongs, and vowels that come in inconvenient connection with consonants.

For example, the representative words *fly, bough, near,* should be



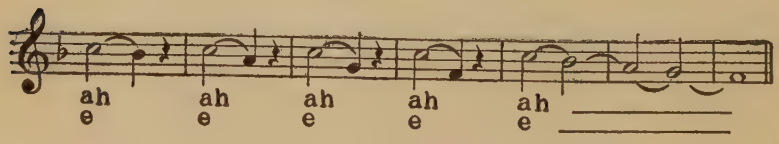
2. A necessary element of sustained song, one that is often abused, is the portamento or slur. The voice naturally tends to drop too heavily in a descending passage and it is desirable at times that the tone should slide from one pitch to another rather than pass abruptly.

As a rule, the portamento is to be employed in vocalizing, or carrying a vowel sound from one note to another.

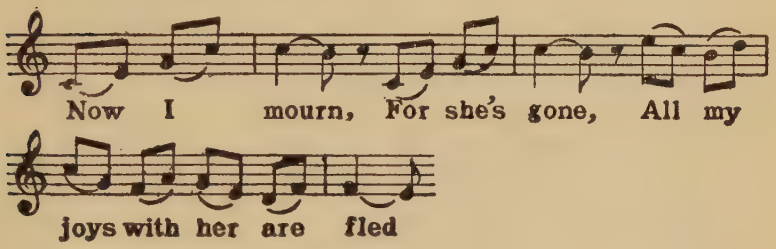
It may be learned by practising passages like the following:

Illustrative Exercise 30.

Sing at first softly and, after practise, more loudly, letting the voice slide to a note so gradually that the exact moment of reaching it is not made distinct.



It is seldom correct to slur to a note upon which a syllable is pronounced. In the following example the slur is required, but only where marked. It is bad style to give any but a neat, clear cut attack to the other notes, those upon which syllables are pronounced:

From the Opera "Orpheus," by Gluck:

3. Many consonants have pitch as well as percussion. Some of these may be sustained as accurately and fully as the vowels; such are l, m, n, and ng. Others, th, v, and z, are called semi-vocal because it is somewhat difficult to sing them at accurate pitch. To perfect the legato in singing one must practise for a fine technic in the treatment of consonants as well as of vowels, learning to sustain some and give percussion to others in such manner as to interfere with sustained tone as little as may be.

[NOTE. This subject may be pursued to advantage with No. 2 of "Analytical Studies." No. 10 of "Introductory Lessons," and Nos. 30, 31, 32 and 46 of "Sixty-eight Exercises in the Synthetic Method," by the author of this treatise.]

As sustaining is accomplished mostly by dwelling upon the vowel elements of words, some authors have sought to convey the idea by arranging the letters of words thus:

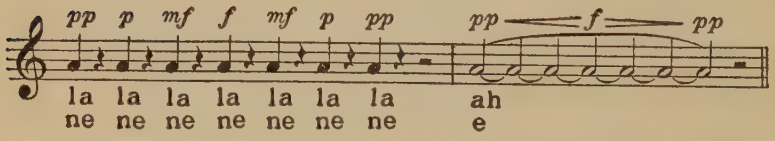
Morning is breaking: mo - rni - ng i - sbrea - ki - ng. The words of the first study in Vaccai's "Method" are printed in this way to suggest sostenuto.

Shading.

Shading, the constant variation in power of tone, crescendo and diminuendo, while singing is an element of vitality in song. This will be seen by observing how unimaginative and unemotional is the song that is sung with stolid uniformity of power. Steady and well-proportioned variation in power of tone is analogous to shading in color and curvature in line of which Ruskin says "both are felt to be beautiful by the pure instinct of the human mind, and both, considered as types, expressing the law of gradual change and progress in the human soul itself."

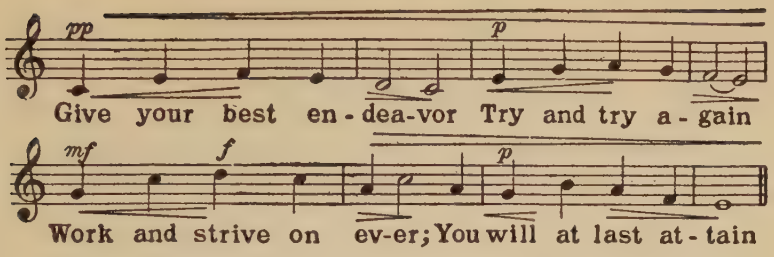
The practise of the swell is the pupil's principal reliance in learning to shade his singing. This may be done with single vowels or with syllables.

Illustrative Exercise 31.



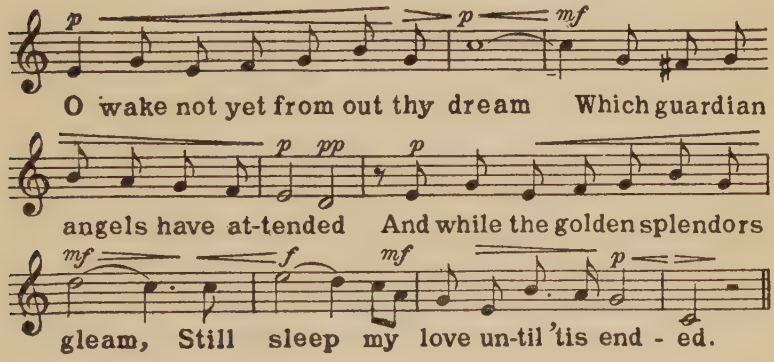
Also sing the alphabet, legato, at one pitch, fast enough to finish in a single breath. Begin very softly, crescendo to *forte* at 1, m, n, and finish diminuendo, making the graduations of power as even as possible.

Phrases, each one shaded, may succeed each other with increasing power, thus coming at length to a climax. The markings of the following illustration are not entirely accurate, but they may convey the idea:



The following is an admirable passage for the illustration of shading and climax. The variations in power in such passages can be but approximately marked; it must be left to the cultivated taste and technic of the singer to get the proportions right.

In the lullaby from "Jocelyn," by Godard:



Accent.

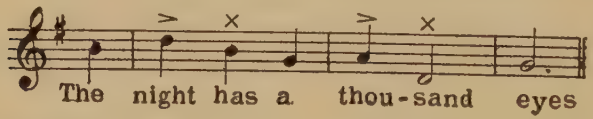
Accent is effected by the percussion of consonants or by the forzando.

Stress is made by a short swell

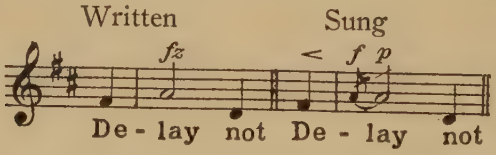
Both are used to give discriminating emphasis to certain syllables in order that the words sung may be intelligible and expressive.

Unless one has good control of the vocal process, accents are likely to be haphazard, according to convenience of breathing, consonants, etc., rather than conformably with the sense of the words. In the following phrase the proper places for accent are marked > and the places where good management is required to prevent accidental accent, + These false accents are likely to occur because

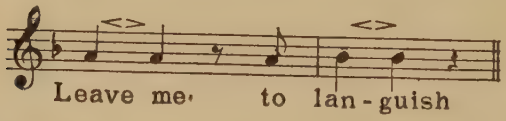
1. A mute consonant, t, releases the tone suddenly to the aspirate, h.
2. The melody drops to a note which, being lower, comes more easily.
3. A more open vowel follows the closer one.



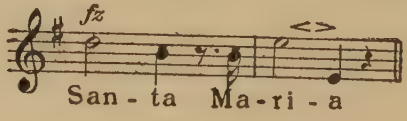
Forzando or sforzando (fz or sfz, also fp) is accomplished by beginning the tone loudly and instantly changing to and sustaining a softer tone.



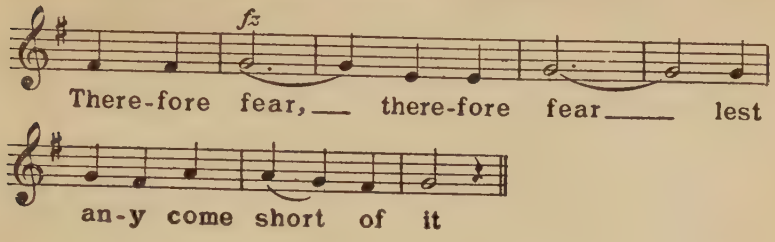
Following is an example of stress in an air by Handel:



Here are accent and stress in the Bach-Gounod "Ave Maria":



Accent and stress thus employed in succession may give especial emphasis or impressiveness to a sentiment; as also in the following from an aria in "The Holy City," by Gaul:



Rhythmic Effect.

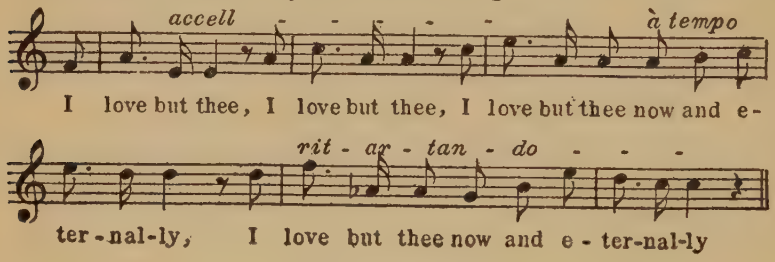
Rhythmic effect is always dependent upon a secure sense of regularly recurring accent. Because of the difficulties to be overcome in vocalization, taking breath quickly, sustain long phrases, awkward combinations of consonants, weak places in the voice, etc., singers are so likely to neglect rhythm that their deficiency in this respect has become notorious.

Exact rhythm is supposed to be made habitual in the department of musicianship. If this is done, and if in the department of voice culture, a master of the vocal processes has been obtained, the singer is ready to employ the further resources of rhythm which phrasing introduces. There is a saying "The best thing in musical performance is to be 'in time'; there is only one thing better, to be a little out of time," which paradox means that music is not satisfactory if its rhythm is not steady, but that the rhythm may be elastic and with proper accellerando and ritardando may follow the varying sentiment of the music.

The term rubato means to take "time" (hurrying a little), from one place in the music and give it to another, (retarding an equal amount). This effect is often attempted with bad results, the essential rhythm being quite lost in unskilful efforts to vary it.

No one will use these rhythmical variations successfully who does not always feel the perfect rhythm as a basis.

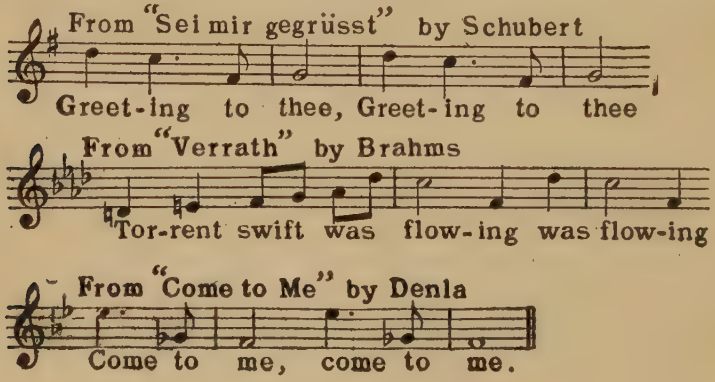
In the following passage from "I Love Thee," by Grieg, notice the effect of gaining some "time" (accelerating a little), at first in order to expend it later. The first gives the impression of warmth or eagerness and the last of earnestness, positiveness or exaltation of sentiment. The marks given here as a guide are not given by the composer; those effects are usually left to the singer:

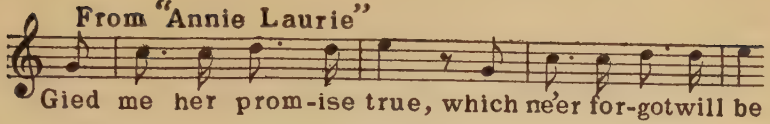

accell - - - - - -
à tempo
I love but thee, I love but thee, I love but thee now and e-
rit - ar - tan - do - - -
ter-nal-ly, I love but thee now and e-ter-nal-ly

Contrasts.

Contrasts may mean a sudden change from one tempo to another; such contrasts are usually marked in the music for the guidance of the singer.

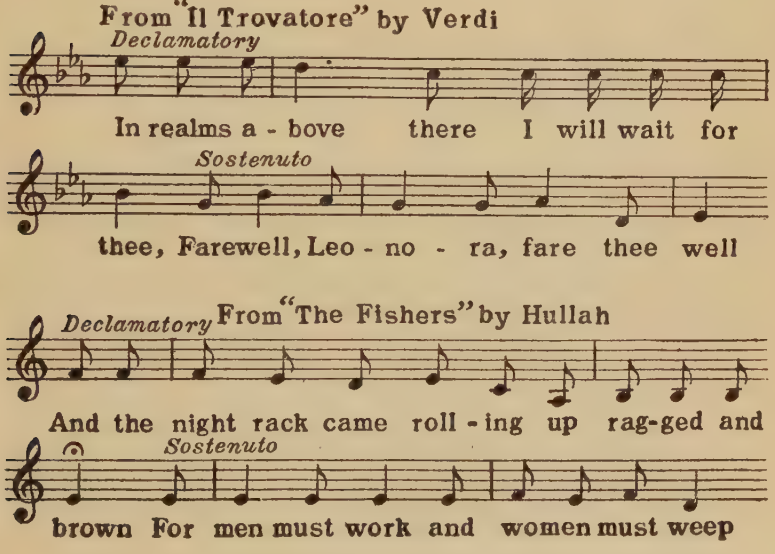
Or the contrast may be made by a marked change in power, as where one phrase echoes another:


From "Sei mir gegrüsst" by Schubert
Greet-ing to thee, Greet-ing to thee
From "Verrath" by Brahms
Tor-rent swift was flow-ing was flow-ing
From "Come to Me" by Denla
Come to me, come to me.

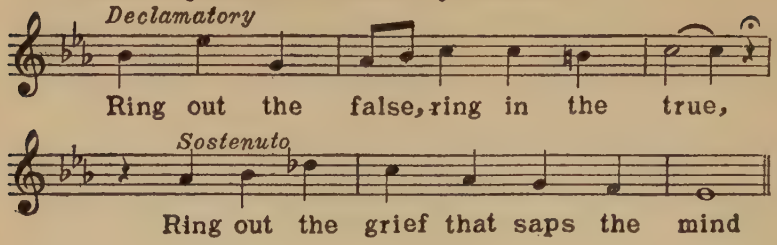


Where a phrase of the words is sung twice in succession to the same or a similar succession of tones, it is almost always well to make the two passages contrast in power, one being softer and the other louder. The verses of a song should be sung in a manner to show contrast. This may be accomplished by making one louder and one softer, or one a bit faster or slower than another; or the change may be in tone quality or kind of execution. Such contrasts are sometimes marked in the printed music, but more often are left to the discretion of the singer.

A sudden change of style from declamatory to sostenuto may be an effective contrast.

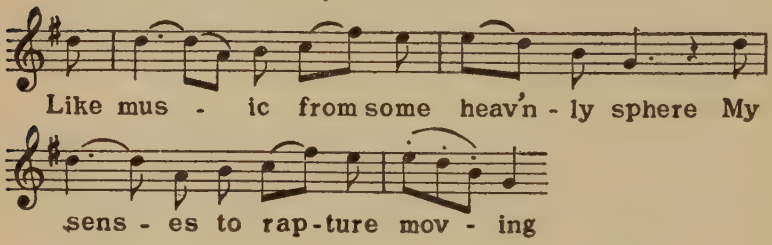

From "Il Trovatore" by Verdi
Declamatory
In realms a - bove there I will wait for
Sostenuto
thee, Farewell, Leo - no - ra, fare thee well
Declamatory
From "The Fishers" by Hullah
And the night rack came roll - ing up rag-ged and
Sostenuto
brown For men must work and women must weep

From "Ring out Wild Bells" by Gounod



In this same line is the introduction of a marcato passage or other differing form of execution into a smoothly flowing legato melody:

From *I Lombardi,* by Verdi:



A singer may give voice to an idea in a manner to make it sound either intellectual or emotional. By such means contrasts may be made; as in a popular song where "My rosary" is uttered twice in succession, the first time it may define the object to thought and the second time commend it to sentiment.

Contrasts "from grave to gay, from lively to severe" in tone quality and manner of utterance are an indispensable resource of singers. These last examples, however, are more in the realm of expression than of execution; and phrasing as here defined, though very closely allied to expression, is classified as execution.

Three Forms of Execution.

Succession of tones, scales, etc., may be vocalized with three forms of execution:

1. Legato; closely connected.
2. Martellato; connected, but with an impulse for each note.
3. Staccato and semi-staccato; detached.

As we have seen, under the head of legato comes the portamento, which is carrying the voice with a slur from note to note. The rule for the use of this should be closely observed: Slur when a vowel is carried from note to note. Do not slur to a note upon which a syllable is pronounced. Exceptions to this rule should be made very sparingly.

Martellato is a method of articulating the tones of a run, of preventing a rapid succession of tones from running together so that the individual notes are indistinct. It is accomplished by means of a slight recurrent aspirate (ah-ha-ha-ha) which, however, is not allowed to interrupt the flow of sound. This impulse for each tone may also be made with the diaphragm, manifested by a slight inward impulse at the waist; or there may be a combined action of diaphragm and glottis.

A staccato tone is the shortest that can be made, an abrupt instant of tone. It is made with an inaudible aspirate, the *h* being thought but not heard. The thought of an aspirate in this connection is to prevent a rough or constrained stroke of the glottis.

Staccato tones should be made with impulses of the diaphragm,— throbs at the waist, always inward.

The semi-staccato is a perfectly detached tone, but not as short as staccato.

Those who wish to practise for agility in running passages, ornaments and the trill, are referred to the following works:

"Scales and Various Exercises" (published by Presser); Concone's "30 Exercises"; Bonoldi's "Six

Studies"; Exercises by Marchesi, opus 1; Panofka's Exercises, opus 88.

There are also interesting melodic studies in the florid style, as Panofka's Studies, opus 81; Panseron's "Method for Mezzo-Soprano," and Concone's "15 Lessons." Some specific exercises for martellato are in "Introductory Lessons" No. 19, and in "Analytical Studies" No. 12, by the author of this treatise.

DICTION.

Singers may take the word diction to stand for that utterance of words which combines a feeling for the intellectual and emotional value of each word with an elegant (accurate, clear, cultured) pronunciation of it. Many singers are habitually so absorbed in the method of tone production while singing that they sing the words of a song without giving them the sort of treatment that makes them expressive.

It is true that good diction is impossible in singing without sufficient technical facility in the other departments. But in proportion as music is learned, the voice developed, and style regulated, it is in order for the singer to study the words of the songs sung to determine:

1. Pronunciation.
2. Enunciation.
3. Accent and stress.
4. General significance.
5. Special word values.
6. The variations of mood.

Phonetic spelling, dwelling an instant upon each component sound of words, is excellent practise to clarify utterance of the text of a song.

It is well also to practise speaking the words of a song, phrase by phrase, before singing them, giving each vowel and consonant an exaggerated distinctness.

It is possible, though it is difficult to give the words of a song absolute distinctness without sacrifice of the graces of phrasing, legato, attack, shading, etc.

It requires long-continued study to accomplish this union of elements because of the dissimilarity between them. Yet fine finish in style of singing requires that this union be made and that the percussion of enunciation shall take place concurrently with smoothly flowing tone.

There are many treatises which deal with the subject of diction in song, among which we will mention "Pronunciation for Singers" and "Speech in Song," by A. J. Ellis, and "English Diction for Singers and Speakers," by Russell.

GENERAL CONSIDERATIONS.

A method of singing — the voice and the way it is used — is a "bundle of habits." To acquire a good method, first comes the work to form, separately, the habits of mind and body which are required, and then comes the test of the student's natural taste and capabilities, viz., to unite all these habits in proper proportion and variation for artistic effect.

If the pupil is too indolent or incompetent to do his or her part in learning to sing, the best teaching will not bring about the desired results. This is what Robert Schumann means when he says: "There are no good teachers unless there are good pupils."

All voices cannot be treated alike, hence what is written for the guidance of singers must be followed with judgment. For instance, one sings better with a free opening of the mouth while another, to execute easily and freely, would sing with the mouth more nearly closed. The important thing in this case is that there should be no rigidity of jaw and tongue, and whichever way brings this result is the right way.

When a singer is made by instruction to change his manner of producing tones, the new way often sounds and feels wrong to him at first. If a singer has become accustomed

to support his voice with a false effort and that effort is taken away, he is likely to say "I can't sing as well as I used to."

If singing seems like work to a pupil he will not go far in mastering its many details. If every step is interesting he will get on.

Ambition on the part of a singer to add high notes to the voice, to imitate some one else, or to sing louder than others is responsible for the wreck of many a voice. The safe course is to make moderate demands upon and to respect the character of the individual voice.

Vocal practise is worth while only so long as the mind holds steadily to the end in view—such as the method of forming a vowel, of some special breath action, or of a certain kind of execution. Thoughtless singing of notes is likely to do more harm than good.

From two to five minutes at a time is as long as a pupil is likely to work with concentration at any one exercise.

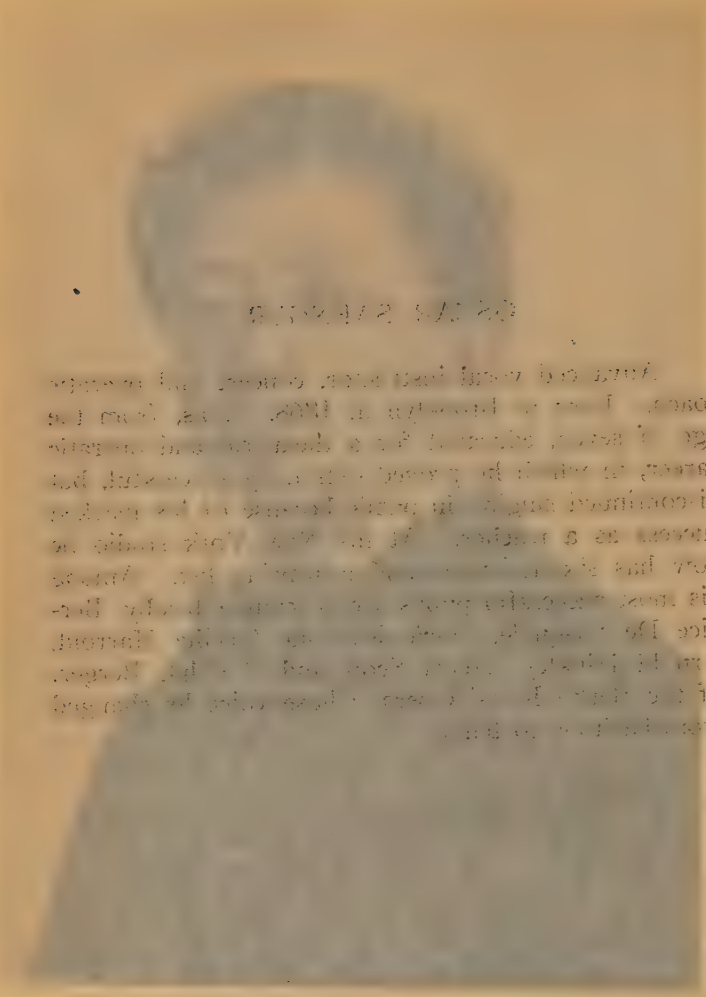
If one has no serious faults, songs may be sung very early in the course of study. But if there is radically wrong voice formation or breathing, the student should reflect that with fifteen minutes' practise in the right way an hour's singing of songs or in chorus in the wrong way, progress is likely to be backward.

Half the difficulty women find in singing is because they do not take pains to persist in learning to breathe properly. They find it easy to take short gasping breaths and to give them out sinking the upper chest, but it seems laborious to inhale deeply and compel right action lower down. With the latter course, singing grows easier; with the former it becomes more and more of a struggle.

It is generally said that one should not sing immediately after eating and that one should not practise when he has a cold. There is occasional value in such counsel, but it is far more important to advise pupils not to be turned aside too easily from regular and ambitious work.

OSCAR SAENGER

Advanced vocal instructor, concert and operatic coach. Born in Brooklyn in 1868. Was, from the age of seven, educated for a theatrical and operatic career, in which he proved extremely successful, but discontinued singing in public because of his marked success as a teacher. At his New York studio he now has six assistants and a waiting list. Among his most successful pupils are Josephine Jacoby, Bernice De Pasquale, Marie Rappold, Orville Harrold, Arnold Hinkley, Henri Scott and Rudolph Berger, of the Berlin Royal Opera, whose voice he changed from baritone to tenor.



HOW TO SUCCEED AS A PUBLIC SINGER

OSCAR SAENGER.

ANALYSIS OF CONTENTS.

Introduction.
How to Succeed in Grand Opera.
Elements of Successful Light Opera.
The Concert Singer's Career.
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HOW TO SUCCEED AS A PUBLIC SINGER

OSCAR SAENGER.

INTRODUCTION.

Anyone with a fair voice, intelligence and means to secure competent instruction may become a pleasing singer. But to succeed as a singer before the public requires not only superior talent but intelligent direction toward that particular phase of the vocal art for which nature has best fitted the aspirant.

Far too many adopt the singing profession without sufficient reflection on what the step involves. It is not enough to want to be a singer. One should aim to be a successful artist and be willing to make sacrifices, suffer discipline and abide by superior judgment and guidance in order to attain that practical and gratifying end.

To follow our own inclinations rather than confine ourselves within our natural limitations is the human trait responsible for nearly all the failures in life. Young people, left free to follow their own bent in artistic matters, are often swept along by their ambitions into just the path they are least fitted to pursue. The result is mediocrity or failure.

The art of the public singer has many phases. So varied are the intellectual, physical and temperamental requirements in each branch that the question of how to succeed as a singer is both difficult and complex. Parents and students — and a great many teachers as well — fail utterly to realize the importance of bringing forethought and trained judgment to bear upon the case. To this indifference of parents and ignorance or avarice among teachers is due the high percentage of failures among those who undertake a singer's career. Millions of dollars are spent annually for professional vocal training in this country and Europe. And yet how few of the pupils succeed in making back through their profession a tithe of what their education has cost in time and money. Through the application of a little commonsense, this large percentage of failure could be materially reduced. Strange as it may seem, however, commonsense is oftenest the factor least in evidence when there is question of taking up a musical career. The average American parent can hardly be said to regard the event with the seriousness it demands. In too many instances, being musically uninformed, parents leave decision in this important matter either to the immature student or to some friend or unscrupulous teacher, wholly unfitted to give proper advice in the premises through ignorance of the conditions of musical life both here and abroad or of the special requirements of the different phases of the singer's career.

Preparation for the career of a public singer involves as much time and more expense than preparation for law, medicine or the other learned callings. And the emoluments are higher on the average than in any other professional line. These considerations should give the matter an economic importance to the practical parent, but so far we have not learned to move as seriously or sensibly in the matter as in helping our boys choose a business or profession or in seeing that the girls are happily married.

The purpose of this article is to inform and guide the parent and teacher in this most serious matter and to encourage and help the young singer. Now to approach the subject in the right attitude from both the artistic and practical standpoints, let us convince ourselves first, that the thing we are working for in life is success, and secondly, that nothing which is truly artistic is insignificant. When all of us grow to realize that a successful choir singer is far above an operatic mediocrity, the singing profession in this country will be on a safe and sane basis.

Who should adopt the singer's career is a question best answered by the process of elimination. The first considerations which prevail are purely physical. None should aspire to appear before the public who suffer from a physical defect. In a lesser degree, this rule applies to those whose physical proportions are greatly exaggerated. To be too tall or too stout or too short is not an absolute bar to success, but it is an obstacle that has to be outweighed by superlative talent. Lack of physical strength or an overwrought nervous organization must also be regarded as a deterrent in a career that implies much excitement and nervous and physical exhaustion.

Finer distinctions are involved in the question of age. Just when a man or a woman is too old to begin the study of voice with a public career in view is largely dependent upon personality and circumstances. Dr. Wüllner, we may recall, had taken his degree as Doctor of Philosophy, studied law, and spent years on the stage as a successful actor before he decided to study for the concert stage. His case is exceptional. For those who have to begin *from the beginning in vocal music,* I would set an age limit of 26 years for women and 30 for men.

Most difficult of all cases that confront the finishing teacher, is that of the woman past thirty, with voice and talent, who, having given up her career to marry, finds it necessary through bereavement or divorce or financial

reverses, to fall back on her singing talent as a means of livelihood. There is hope for her as a choir singer, but her mind is fixed on the greater emoluments of the concert or operatic stage. In some such cases, where there is unusual talent and great personal charm, success may be won at the eleventh hour. But too often, we find, under the circumstances, that the freshness of the voice is gone, the blight of sorrow is on it and the buoyancy of spirit is no longer there. Sadder still, is the case of those who, with hope perennial, have taught or worked year after year under the relentless goad of their ambition to raise the money for the final period of preparation. When, after years of drudgery, the fund is completed, the freshness of their youth is spent, their fervor burned out. It is a hard task for the honest teacher to tell these martyrs of their own ambition, "It is too late. You are no longer young."

Lest the woman of thirty misunderstand what has been said here, I will add that the great successes in music before that age are so few as to be exceptional. But in almost every instance the work of preparation had been done in earlier years. Many of our greatest singers were past thirty before the door of opportunity opened for them.

Passing from these preliminary physical considerations, we may take it for granted that good voice, good physique, good intelligence and musical inclination are essential for any one who aspires to success as a public singer. That matter of musical inclination, however, is too often overlooked. Young singers entertain the hazy notion that in learning to sing they will acquire initiation into all the mysteries of the musical art. Quite the contrary. A theoretical as well as a practical knowledge of music is essential to correct singing. The better the singer's musicianship, the greater are his chances for success. Half the battle is won for the student who has mastered some instrument before his vocal instruction begins.

This covers the preliminary groundwork of our subject. We will now take up the individual pupil and consider him in relation to the various branches of the art of singing.

Two periods divide the term of preparation for the singer's career. The first is devoted to vocal training, pure and simple. After the caliber of the voice has been determined, the teacher, by means of exercises, places the voice properly. In other words, he trains the pupil to use the muscles of the larynx, uvula; tongue and lips, etc., so that his tone is emitted freely and clearly and with evenness, smoothness and flexibility. Quality, resonance and volume of tone are developed. The pupil is taught to enunciate with distinctness and his ear is trained to correct intonation. In this period, which may extend from two to four years, according to the talent and aptitude of the pupil, it is essential that a groundwork of musical culture be laid. An elementary knowledge of harmony should be acquired and the student's rhythmic sense strongly developed.

The details of this preliminary period have been ably elaborated by my distinguished colleague in his excellent series of lessons. It is presumed here that this preliminary technic of singing has been mastered before the teacher can base an opinion as to what branch of public singing the pupil should follow. When this has been determined, the second period of training, with a particular end in view, is begun.

Success as a public singer may be attained in any one of the following branches:

Grand Opera,	Recital,
Light Opera,	Oratorio,
Concert,	Choir.

A few exceptionally gifted singers have achieved success in all these branches; others in more than one. But the

number of those who have been eminently successful in one line and distinct failures when they attempted others, is legion.

The predilection of opera stars for the concert stage is well known. The high fees are a salve to their artistic consciences. Personality and public curiosity aside, few of them give value received from an artistic standpoint as concert singers. Conversely, the successful recital singer often proves an operatic disappointment. The greatest oratorio singer may betray woeful shortcomings as a recital artist.

The well nigh universal ambition of young singers for a career in grand opera implies not alone ignorance of their own capabilities and of musical conditions, but a lack of musical appreciation. There are higher and nobler forms of the vocal art than opera. But it presupposes musical cultivation to appreciate that fact. The obvious conclusion is that in so complex a profession as public singing, only a person of wide experience and cultivation in music should be allowed to determine the particular goal to which a student may aspire with hope of ultimate success.

We will now take up separately every branch of the singing profession, investigate its special requirements and discuss the methods of preparing for and launching a career in each particular line.

HOW TO SUCCEED IN GRAND OPERA.

Almost universal is the impression that the possession of a fine voice is the sole requisite for operatic success. In the era of the *Bel Canto* opera, that may have been true in a qualified sense. But since the advent of modern music drama, voice, while the prime requisite, is the last point to come into question, when deciding upon an operatic career. On the operatic stage today are hundreds of successful artists who would be sorry figures indeed in the operas of the older school. But they are successful, and justly so, because of

their great art. What is the secret of their success? The gift of dramatic realization combined with good musicianship. I lay particular stress upon these qualities because their possession is manifested early, and being natural gifts they cannot be inculcated. Without them the student, no matter how gifted vocally, can never attain great success in modern opera, in which the characterization of a rôle is quite as essential as its correct vocal performance. So few teachers throughout this country are experienced in preparing pupils directly for the grand opera stage that this fact is none too widely recognized. In consequence, many students, utterly deficient in the capacity for characterization, are encouraged to study for grand opera when their direct path to success lies in the oratorio or concert field.

Many artists, who sing with fine dramatic effect in oratorio or concert would fail in opera because they lack this gift of dramatic realization. It is a faculty that must be inherent in the pupil's nature. The teacher cannot impart it any more than he can make a singer out of a pupil without a voice. It implies a capacity not alone for temperamental impression, but temperamental expression; in other words, the dramatic gift as well as a sense of dramatic values. It implies intelligence to analyze character, imagination to create a dramatic illusion and the ability to project a characterization across the footlights through gesture, pose and facial expression.

This is the actor's art. But acting in grand opera is a more complex proposition. The singer must be an actor within musical limitations. On the dramatic stage, the actor has only to impart characterization to the author's lines. The singer in modern opera has to look after his characterization while giving voice to the musical phrase in which the composer has expressed the emotional content of the written word, and all this with regard to the symphonic utterance of the orchestra. In the older operas the orchestra followed and supported the singer. The conductor watched the

artist's lips and beat time accordingly. In modern opera the music moves as relentlessly as in a symphony. The singer must act and sing within the limitations of the conductor's beat. For this reason, there is little hope in modern opera for the singer who does not combine with the genius for characterization, musicianship of a high order.

If I have mentioned the matter of voice only casually so far, it was with a view of emphasizing for the aspiring student the overwhelming importance of some things in the operatic profession beyond the ability to sing well. I might add further emphasis by citing the wonderful success in modern opera of many well-known singers with apparent vocal limitations. These are artists of the type known as acting singers, who have come into vogue with the Richard Strauss operas and the modern French lyric drama. A higher type for artistic imitation, however, is the singing actress as exemplified by Lily Lehmann, a perfect singer and a perfect actress.

Intelligence, imagination, temperament, personality, dramatic ability and great musical aptitude are necessary, therefore, for the grand opera aspirant. In the matter of voice, great range and plenty of volume are essential. The quality must be pleasing and, above all, warm in tone. Many voices of charming quality are now unsuited to the operatic stage because too light to cope with the modern orchestra. Plenty of strength — nervous as well as physical — is necessary for the operatic career. It is desirable, too, that the opera singer should have a fine physique. Upon this point, however, I do not lay too much stress, as the talented singer enjoys on the operatic stage, the aid of costume, make-up and *mise en scène* to help him overcome physical disadvantages which might subject him to ridicule amid the severe surroundings of the concert platform. The squat tenor in an heroic rôle and the stout prima donna as a romantic heroine are unfortunate combinations too often found upon our operatic stage. Until more American singers are developed,

I look for no permanent relief from this condition. For the American singer, above all others, combines beauty of voice with comeliness of figure.

To the student who meets successfully the vocal, temperamental and physical requirements for the grand opera career, I say emphatically — prepare your repertory and complete the preparations for the operatic début here in America. I take personal pride in saying that, for it has been my life work to make that statement possible. And in the last ten years I have had the satisfaction of seeing the assertion successfully attested, not only on the stages of the Metropolitan and Manhattan opera houses, but in the leading opera houses of Europe. There are in this country today teachers perfectly equipped to prepare students in the Italian, French and German repertories. And their ability is proven by the success attained by their pupils on the operatic stage in this country and Europe without any foreign training.

The old idea that foreign training was an essential preliminary for an operatic career has been thoroughly exploded. It was true enough in years gone by. But with our own operatic expansion and the welcome extended the American trained singer in foreign opera houses, teachers fitted to prepare pupils for grand opera have come to the front in this country.

Aside from its economic aspect this condition is most fortunate. For years American girls have been going abroad by hundreds to study for opera, most of them without proper provision for the loving guardianship and right sympathy so necessary in the inevitable moments of discouragement and homesickness. They are constantly exposed to the most insidious temptations. When we know from observation that hardly one in twenty of these girls realizes her ambition, it ought to make us uncomfortable to think of those who fail.

All of this is obviated by study in America, where the position of the unchaperoned girl presents no such difficulty nor danger as in Europe.

Likewise that old stock objection that we lack artistic atmosphere in this country, no longer holds water. New York is the world's greatest operatic center. Our art galleries are the envy of Europe. Our symphony orchestras are comparable with any abroad. The greatest artists that money can bring are heard constantly on our concert stage. What is here postulated of New York, applies as well to Boston and Chicago, even in operatic matters by reason of the interchange of artists between the three opera houses. The music student in New York, Boston or Chicago can hear greater artists and more high grade music at home than he could in any European capital.

Were I writing this article a few years hence I feel sure I could advance one more argument for home preparation, through the necessity which will then exist to train singers for the operatic repertory in the vernacular. Recent important developments in the grand opera world are only the beginninig of our operatic expansion. The next step forward will be in the direction of grand opera in English. When that is attained, grand opera will become a national institution and European domination in our operatic affairs will be a thing of the past.

Until that good time is at hand the operatic neophyte is confronted with these practical questions: With whom shall he study? What repertory will he prepare? Where will he aim to make his début? What will be the cost of his period of preparation?

In a recent magazine article Giuseppe Campanari, of the Metropolitan Opera Company, a singer of twenty years' experience in opera, advised American students to prepare their repertory in this country. The problem confronting parent and pupil was put by him in this terse fashion: "The great trouble is that the parent who becomes entangled in this problem, is likely to say, 'Well, if daughter is really serious about her music, I guess we will have to send her abroad.' But where, Italy? They say there are one

thousand vocal teachers in Milan alone, thriving on American dollars. Let us be conservative and make that figure include the teachers in Florence, Rome and Naples. Are these one thousand teachers producing ten good American opera singers a year among them? Paris is overrun with American vocal students — the number runs into the thousands. How many of them are succeeding? Germany, too, is crowded with American vocal pupils. Here there is some practical result, but the percentage of success to non-achievement remains appalling."

Mr. Campanari solves the problem in a practical way by advising the selection of a teacher who has proved his ability to impart his art to his pupils by sending them from his studio to operatic positions. Such teachers, he declares, can be found in New York and he advises American parents to patronize them, and keep their daughters away from Europe.

Preparation for an operatic career involves a weekly outlay for at least two vocal lessons, two opera class rehearsals, two language lessons, either French, German or Italian, a lesson in stage deportment, one lesson in musical theory and the cost of an accompanist or coach for from four to six hours' private practise. To this must be added the cost of living and the outlay for operas, concert and theater tickets, which are not to be regarded as a luxury, but a necessity, for the operatic student. The pupil who provides wisely must count on spending $1,500 a year for at least two years, to cover the period of preparation. It is false economy to stint one's self during this period. Cheap lodgings, poor food, climbing long flights of stairs, tramping to and from lessons in inclement weather to save car fare, all the little things that make of life a continual round of depressing self-sacrifice, sap the elasticity and buoyancy that are absolutely essential for the operatic student. The student who prepares for opera in this country enjoys the advantage of being able to

derive an income from choir and concert work. This is a source of help from which he is entirely cut off in Europe.

The question of repertory must be determined by the caliber of the singer's voice and the country in which he elects to begin his career. Until our own opera houses extend a wider welcome to young singers, I am a pronounced advocate of the German operatic stage as a training ground for the American singer. Influence rather than talent is necessary to open the doors of the Paris opera houses to a beginner. In the provincial opera houses of France the artistic conditions are not elevating, the salary a mere pittance and the repertory that may be acquired of little use outside of France. In Italy the conditions are worse. Favorite operas are repeated so often throughout the season that it is impossible for a beginner to acquire a serviceable repertory within a reasonable time. Salaries are merely nominal and Italian managers are usually on the alert to sell the privilege of a début to aspiring Americans. Most discouraging, however, is the animosity of the public in France and Italy to foreign singers. In either country the audience will tolerate mediocre singing by a native rather than applaud good singing by a foreigner. In Germany and Austria the artistic sense of the public is stronger than its patriotic prejudices. In the many court and municipal opera houses there is a free field for the American singer, recognition for talent and honest endeavor, splendid opportunity to acquire experience in a varied repertory and steady advancement. The salaries are modest from an American standpoint, but not inadequate when the comparative difference in the cost of living is considered.

To secure an operatic début in Germany it is necessary for the applicant to have a repertory of at least six operas before he will receive any consideration. That means being ready to walk on for a dress rehearsal in any of six rôles. I advise a repertory of ten operas, as the beginner's salary, as well as his attractiveness to a director, will be based on

his probable usefulness. The more operas, the more salary. The applicant, moreover, must be thoroughly conversant with German and speak without a decided foreign accent.

An American singer with a repertory of ten operas and the voice and appearance to back it up, can walk into any operatic agency in Berlin and be certain that the manager will secure him a trial appearance. These Berlin agents are in touch with the numerous opera houses throughout Germany and know the wants of the various directors. After hearing a singer they can judge where to place him to the best advantage and communicate with the director whom they feel will be most interested. At certain times of the year the operatic directors of Germany gather in Berlin to secure new singers, and the applicant who is properly directed will make it a point to be in Berlin at this time. At other times the agent will arrange for the singer to go to the director, in whatever part of Germany he may be. If the audition is satisfactory, the director gives the applicant the privilege of choosing a rôle for his début. Then the director selects two other rôles from the candidate's repertory for his succeeding appearances, providing the début is satisfactory.

The matter of terms is better left to be arranged between the agent and the director. The latter is usually out to make a good bargain, while the German agent is a good judge of what a voice is worth and can make better terms than the artist could do for himself. If success attends the candidate's three appearances the contract becomes operative. If not, it is declared off.

Contracts in Germany run from three to five years. The usual salary for a beginner is 4,000 marks, about one thousand dollars in our currency. A graduated yearly increase is provided for, running up to 10,000 marks for the final year of a five-year contract. This is not big pay according to American standards, but it is much more than can be earned in France or Italy. An unusually successful first

season will bring invitations for "guest" appearances at other opera houses and leaves of absence to make the extra money this brings can always be arranged.

The thoroughness with which productions are prepared in Germany is of incalculable advantage to a beginner. Orchestral rehearsals are numerous and stage directors are always willing to be of assistance in the dramatic preparation of a rôle. The beginner is not thrust forward to work out his own salvation. Every German opera director takes special pride in bringing out a successful new singer. For every such success enhances his reputation for detecting budding talent. Now add to all this the fact that the repertory of the smallest German opera company is as varied as that of the Metropolitan Opera House and that everything savoring of the star system is rigidly eliminated, and it becomes self-evident that nowhere can an operatic career be begun under such thoroughly satisfying artistic conditions as in Germany.

While I do not recommend inaugurating a career in either France or Italy, I have former pupils singing successfully in both countries who never darkened the doors of a foreign studio. The opportunities for preparing repertory in French or Italian are as good in New York as will be found anywhere on the continent.

When the student has determined where he will begin his career, he should leave the selection of his repertory to his teacher. As a guide in this direction I have appended what, in my experience, has proved the most serviceable repertory for the five grades of voices. This selection of rôles will prove equally serviceable for the beginner for Germany, Italy or America.

In entering upon his period of operatic preparation the student must look foward to continued and trying work. As intimated above in estimating the cost of this period, the pupil will find his activities exceedingly varied. Two vocal lessons a week I consider indispensable, and at least

one hour vocal practice daily with an accompanist. In no other way can the pupil make headway in memorizing his rôles. In addition, the student must perfect himself in the language in which he is preparing to sing. The technic of acting and stage deportment must be thoroughly mastered. I would insist moreover on the pupil keeping up his study of musical theory. In modern opera the rhythm and key are continually shifting. It is essential that the singer's ear be trained to detect these changes and understand their significance.

Furthermore, to assist the pupil in the study of character and to develop his individuality, he must stimulate his imagination and broaden his musical culture. This can only be done by steeping himself in an artistic atmosphere, hearing great artists, listening to the performance of musical masterpieces, studying great actors, viewing great paintings and statuary and learning from them the beauty of line and pose. Two crowded years are ahead of the neophyte. But it is only through persistent hard work and ceaseless attention to details that the raw pupil is transformed into an artist worthy of public consideration.

ELEMENTS OF SUCCESSFUL LIGHT OPERA.

Under conditions prevailing in this country at the present day light opera may be considered an important branch of the singing profession only from an economic standpoint. Salaries are high, engagements are for extended periods and granted the necessary qualifications, success is easily obtained. The artists, however, are treated mercilessly and without the slightest regard for their physical comfort or the delicacy of the human throat. To dance and sing through a rôle six and eight times a week, throughout an entire season, while undergoing the hardships of road travel, is an experience no singer can go through without injuring the voice, acquiring careless

habits of singing and drifting into artistic indifference. Until such conditions are changed our light opera stage offers a most uninviting prospect to the singer with serious artistic aims.

A good voice, not necessarily of wide range nor great volume, is requisite. But physical charm, grace of movement and dash of manner are points of wider appeal to the light opera public. In acting, facility rather than subtlety, is demanded. The ability to dance well is essential. Above everything else, the male singer must have nerve; the woman, that indefinable quality the French term "chic."

Where the preliminary training has been well done, little additional vocal preparation is necessary for the light opera career. The placement of the voice, however, should be perfect and the tone emission free, else the throat will not withstand the strain of continued work. The pupil has only to be advised how to conserve the voice and what exercises to employ to reserve its freshness.

This is not the place for a discussion of the moral atmosphere of the light opera stage, but this is a matter for very serious consideration in deciding upon a light opera career. There are hundreds of high minded men and women, both principals and chorus singers, in our many light opera companies. I honor and admire them for the strength of character through which they have kept themselves untainted by their surroundings. And it is to their credit that no general indictment against the profession is possible.

Light opera is neither inartistic nor undignified. In the grand opera houses of Germany, the delightful "Spieloper," such as Lortzing's "Czar und Zimmerman" and even the operettas of Strauss and Offenbach are part of the regular repertory. On our own stage, we formerly enjoyed such works as De Koven's "Robin Hood," Herbert's "Serenade" and "The Fortune Teller," and that wonderful series of works produced by Gilbert and Sullivan, all of which were worthy of the talents of fine artists. We are told that

public appreciation for works of this caliber has waned. This is fatuous. Public taste does not deteriorate where the standards are kept up. The degeneration of light opera in this country is entirely due to a new generation of producing managers, whose intellectual and artistic qualifications could not rise beyond the so-called musical comedy or girl show. It is they who are responsible for drugging the public with musical entertainment possessing no points of attraction but vulgarity and salicity. Even the recent attempts to transplant here the latest Viennese operettas have been marred by the vicious vulgarity of the musical comedy stage manager and producer. So much time and money is spent on the adornment of the show girls and bringing the beauty chorus into prominence, that the selection of good singers, a competent orchestra and an efficient musical director to give adequate interpretation to the musical beauties of the score, is sadly overlooked. Few producers of light opera in this country could tell if their orchestra and conductor were doing full justice to the score. The efforts of the producers are concentrated on what they term "the show." The musical side of the production is neglected and the result is a lack of artistic ensemble. For these reasons I have advised singers, all along, to avoid the light opera stage until conditions change and control passes to men with the knowledge to appreciate and the ability to achieve a completely artistic production.

Positions in light opera may be secured either by direct application to the producing managers in New York or through the theatrical agencies. I would advise the applicant to secure the influence of some one of the leading agencies as the producers rely a great deal on the judgment of the managers of these agencies and treat applicants who come with their recommendation with courtesy and consideration. Some of the managers prefer all applicants to approach them directly. Mr. Frohman, Mr. Whitney, Mr. Dillingham and the Messrs. Schubert engage most of their singers through

the agencies. Mr. Savage, on the other hand, the largest producer of light opera in this country, holds wholesale auditions and is always ready to listen to a new singer. A careful record is kept in his office of every singer whose voice and appearance create a favorable impression. The bulk of the engagements for light opera companies are made during the late spring and early fall.

The enormous expansion of the vaudeville business in recent years has created an entirely new avenue of revenue for singers. Pleasing personality, a fair voice and the knack of singing a popular ballad in a catchy way are the elements of success in this field. The artistic taste of vaudeville audiences is not high, but the work is lucrative and it is a pleasure to be able to state that the vaudeville stage is not open to objection on moral grounds. Vaudeville caters to the prevailing taste. It would not surprise me therefore if our prevailing "grand opera craze" created a demand in vaudeville for musical attractions of merit. Some of the little one-act operas which are so popular abroad might prove very attractive if transplanted to our vaudeville stage.

The multiplicity of vaudeville circuits and the intricacy of the agency system is likely to discourage and confuse the seeker for employment in vaudeville. It is difficult moreover to secure an interview with the managers of the large circuits without an influential introduction. The better policy, therefore, is to work through an agent. Some of the smaller agents have to be handled with caution and any one who suggests the payment of anything more than the regular booking fee should be let alone. Applicants with talent and clever ideas for presenting their talents to the public will find reliable agents only too willing to co-operate in securing them engagements.

Lyceum work is the middle ground between vaudeville and the concert field. The work is trying physically as it involves singing six times a week in as many different towns.

Salaries run from $50 to $150 per week, with a general average of $75 per week in the first season for a capable artist. Out of this the singer has to pay his own hotel bills and Pullman fares. For those who can stand the hardship of continuous travel the compensations of lyceum work are the experience it affords for concert work, the satisfaction of working outside of the theatrical atmosphere and the length of the engagements, which run from thirty to thirty-five weeks.

The principal lyceum bureaus of the country are now combined and the managers of the various circuits meet annually in New York just before the Christmas holidays to hear artists, select their talent and arrange their bookings for the following season.

THE CONCERT SINGER'S CAREER.

Voice, method and personality are the three essentials for success on the concert stage. While the operatic artist enjoys the benefit of scenery, costume, and the fullest liberty in dramatic expression, all such adventitions airs are denied the concert singer. He must win his audience by the beauty and expressiveness of his voice, his skill in using it and the magnetism of his personal bearing.

The average concert audience is coldly critical. To stir its imagination and arouse its enthusiasm, the singer has nothing but his art. Voice and technic are all important therefore. Ingratiating quality and variety of color must be part of the singer's vocal equipment and his technic must include perfect diction and a finished style. The ideal concert singer is a vocal virtuoso.

The spell of a winning personality is all the singer can bring to supplement his art and his natural talent. Ease of carriage, charm of manner, good taste in dress are points to win favor with an audience. The singer who is nervous,

awkward or ill at ease communicates his distress to the audience and arouses their prejudice. The experienced singer is revealed by the ease and assurance with which he comes upon the platform, the air with which he faces his audience, making them feel that it is a pleasure to sing for them. He wins the interest and the favor of his audience before he has sung a note. It requires personality to do this, and personality can be cultivated.

Aside from the technic of acting, the routine of preparation for the concert stage is about the same as for opera. Arias from the operas are so large a part of the concert repertory that the same temperamental gifts and power of dramatic expression are required. The concert singer, however, is confined to tone color and facial expression for the conveyance of emotion.

Cultivation of the emotional nature is also necessary to an adequate interpretation of songs. I will treat this matter at greater length in considering the recital artist. But I will say here to all concert singers that I am a firm believer in songs in English on the concert platform. In my own studio I never allow a pupil to learn a song in French, German or Italian until he has sufficient knowledge to translate the text of the song and appreciate the idiom of the language. To learn a song parrot fashion and sing words without appreciating their meaning is an artistic abomination, without any excuse, in view of the great number of fine songs in our own tongue.

Getting a start in the concert field calls for grit and perseverance. When the singer is ready it is up to him to make his own way, to create a market for his talents. It is a mistaken idea to believe that the musical managers are waiting with open arms to welcome the young singers. The American musical manager, who knows his business, has no use for an unknown quantity. He is anxious only for the singers who are in public demand. The young singer who wants engagements must go after them and keep going after

them in the face of rebuffs and refusals. In every large city there are musical organizations, choral clubs and societies which engage concert singers from time to time. The beginner should secure a list of the directors of these societies, call on them, sing for them, and ask to be engaged. It may take several visits to win the favor of an audition. Even after a hearing no engagement may result. But with persistence somewhere along the line an opening will occur. If the appearance is successful the beginner must see to it that all the other directors hear about it. Advertise the fact of your success, follow it up with another round of personal calls. Further appearances will result and every success will bring a re-engagement. In a little while the public will learn to know you and appreciate you. Instead of seeking always, you will be sought. Your fees will increase and with a little skill in advertising your successes the attention of the managers will be attracted. Even should they remain indifferent, it is quite possible now-a-days for singers to look after their own engagements. Lists of the organizations which engage concert artists are easily obtainable. Many singers in the East look after their own business affairs and do it well. In the middle West most of the busiest concert artists who make their headquarters in Chicago are entirely independent of the booking agencies.

The main thing is to be persistent at the start and to be willing to sing for a moderate fee in order to get before the public and make good. I recall a very talented pupil who was greatly disheartened because she could get no encouragement from one of our influential New York directors. "When you have called on him ten times I will allow you to admit defeat," I told her. Shortly after her eighth visit, the director telephoned her late one afternoon to ask if she could substitute in The Messiah for a singer who had become ill. She accepted and scored a success and has sung at

least once a year for that director ever since. But had she been less persistent he might not have recalled her at a time of emergency.

THE ORATORIO SINGER.

Oratorio singing in this country is seldom differentiated from concert work, though it requires an entirely different style and higher intellectual qualifications.

The oratorio was originally based on a sacred text and profoundly religious in intention. It has been elaborated, within what is known as the great "stilo rappresentivo" in music, into the expression of the sublime, the heroic or the noble in dramatic or historical concept. In keeping with this loftiness of aim and concept the oratorio artist should sing in what is termed "the grand manner."

Ample voice is required to sustain the broad style. The singer's diction must be flawless and he must have style and authority. I would say that general education is as important as musical education for the oratorio singer. To grasp the content of the great works he is called upon to interpret he must be a man of culture.

Preparation for oratorio involves the cultivation of authority, of dramatic force in declamation and of dignified deportment. The oratorio singer, though shorn of scenic accessories and dramatic action, must convey to the audience the fact that he is impersonating a character. I can recall no finer example of correctness of deportment upon the oratorio platform than the quiet dignity of David Bispham when singing the part of Christ in The Redemption.

The characteristics of the oratorio style are so distinct, that they cannot be acquired without training and experience. And when once acquired they are not easily laid aside.

The limitations of the operatic artist are often shown when opera singers are engaged as soloists in oratorio performances. This is a common procedure calculated to make the cultured listener grieve. Quite as inartistic is the occasional result when some of our oratorio singers are called upon to take part in concert performances of opera.

THE CHOIR SINGER.

The proper training ground for the oratorio singer is the church choir. The oratorio was originally sacred music and the greatest and most popular works in that form, even those produced in our own day, are wholly religious in intention and treatment. The work of the choir singer is along the same lines though in a lesser art form.

To regard choir work as unimportant is a great mistake. Sacred music is not only a dignified form of musical art, but the calling of the choir singer is both serious and elevating. Some singers fail to realize this. We hear them talk lightly of singing a solo at Sunday services, as though it were an occasion for vocal display. The singer should be conscious rather of his privilege of preaching a sermon in song. That is the attitude the singer should take toward his choir duties. In the early days of the Roman Church, the choir was an integral part of the service. So pronounced had the departure from this ideal become, in recent years that the reigning pontiff inaugurated a sweeping reform, banishing from the service the florid and operatic music to which modern composers had set the sacred text and re-establishing the ecclesiastical functions of the choir by eliminating female singers.

In the Protestant churches the choir has always been a part of the service, and not, as some singers imagine, a source of diversion or entertainment for the congregation. In the synagogue, the choral service is part of the ritualistic rite.

The choir singer should be mindful therefore that it is his function to officiate rather than to perform. Early in my career, while I was precentor at one of our New York churches, the pastor surprised me one Sunday morning after service by saying "Your sermon this morning was better than mine." Spoken with sincerity that lifted it above idle compliment, the pastor's remark gave me a clear insight into the seriousness and dignity of my church work.

Good musicianship and the ability to read well at sight are the surest aids to success in choir work. The average organist is a very busy person, with little time to train and rehearse his soloists. In consequence he will use his influence with his music committee in favor of a good sight reader and musician against a singer with a far finer voice who may be a poor reader.

Dignity of appearance and dignity of deportment are necessary requirements in the choir. Often through denominational differences choir singers grow lax in their demeanor during service. This is not only unmannerly, but dishonest. When a singer accepts pay from a church he should give full worth for the money and assist becomingly at the services.

Choir work is important as a stepping stone to other branches of the singing profession. Many of our noted opera singers began their careers in the choir. Many of the prominent artists in the concert field still retain their choir positions. Salaries of choir singers in New York range from next to nothing to $2,500 a year. The average pay for a soprano or tenor of fine voice and experience is about $800, and somewhat less for contraltos and barytones and basses of the same caliber.

The choir agencies, which exist in all our large cities, make the beginner's way easy. The agent is paid a registration fee and for this he brings the applicant in touch with the music committees of those churches in which choir changes are contemplated. The agent usually demands an

audition so that he may be able to use his own judgment in placing his client to the best advantage. The more he is impressed by the applicant's voice the harder will he work to secure him or her a big paying position, as he receives in addition to his fee a small percentage of the singer's first year salary.

When called upon to sing for a music committee the applicant should try to learn something about the style of music most favored by the congregation. Some committees will want to hear a big aria from one of the oratorios. Others will be more favorably moved by something less elevating. The practical thing is to provide one's self with an oratorio number, a good sacred song and what I call a piece of trash. Then, if the applicant has not been able to ascertain the committee's taste, it can be left to the organist to decide what they will want to hear.

Failure to secure a position after the first trial is no reflection on the candidate's talents or ability. Choir committees are not always strong on musical judgment, and the personal equation counts for a great deal in some instances. Young singers should keep this in mind and save themselves unnecessary discouragement, even in the face of several unsucessful trials. I had an experience of my own with an unmusical committee some years ago. At my first trial I sang an oratorio number and felt I had sung it well. No engagement resulted. The following year, my agent notified me to sing again for the same committee. I did so, gave the "Love's Sorrow" with a setting of sacred words, and was engaged on the spot.

Choir contracts date from May 1 in New York and vicinity, but the committees prepare for changes immediately after the holidays. The proper time to secure a good choir position here is between January 15 and April 1. Many who do not find the positions they want within this period are able to derive some income through the fall and winter months by substituting in various churches. The price paid

to substitutes ranges from $5 to $20 for the two Sunday services, and there are constant calls for substitutes throughout the winter.

THE ART OF THE RECITAL SINGER.

To give an artistic song recital is the crowning achievement of a singer's career. The recital demands perfection in vocal technic, supported by all the intellectual, emotional and poetic gifts that can be summoned to enhance the art of song.

Rossini, when asked what was necessary to become a singer, answered: "Voice and more voice and still more voice." For a singer of Rossini's music, the definition suffices, but in universal application it would rule out some of the greatest and most interesting artists in the recital field. In the Bel Canto period, tone and technic were the main requirements in singing, but for the cultivated taste of the modern public the singer's art holds strongest appeal. And as the public for the recital singer is the most cultured this branch of the singing profession calls for the highest art.

Intellectual power, broad culture, imagination, poetry, a deeply emotional nature and a highly specialized gift of dramatic expression are the special gifts demanded of a recital singer. To these must be added a pleasing personality, fine musicianship and vocal technic of the highest order. Voice of itself is not the main requisite. A great voice will not make a great recital singer. Neither will the lack of a great voice militate against the success of a recital artist where the other special talents exist in a high degree. Nature is a wonderful eqaulizer in the distribution of talent. In the singing profession we find often those favored with phenomenal voices lacking in the higher intellectual and emotional qualities, while those so blessed are quite as often deficient in vocal gifts.

Ludwig Wüllner may be cited as a demonstration of the possibilities of the recital field for the artist with a limited vocal equipment. His case is extremely interesting to all singers as an illustration of the process of intellectual and emotional evolution that leads to perfection in the interpretation of song.

The supreme spell of his art is not an achievement of tone or technic, but the triumph of a great personality. The son of a great conductor, Wüllner was brought up amid musical influences, but his early training was all on the intellectual side. Trained for the law, he recoiled from the practise of that profession and went on with his studies. With a doctor's degree in philosophy, he could find neither in teaching nor writing a satisfactory mode of artistic self-expression. The stage attracted him and gave him opportunity for great success, but he remained unsatisfied. Seeking a higher artistic expression he became an opera singer. Still he was hampered. On every side were conventions and limitations that narrowed and confined him. At length on the recital platform he found his ideal medium for the fullest expression of the combined beauty of the sister arts of literature and music.

The operatic singer's emotional gamut is confined to human passion; the oratorio artist rises higher in the proclamation of religious fervor and moral truths; the art of the recital singer ascends into the realm of intellectual beauty. The entire sweep of human emotion is within his range, from wildest passion to divine philosophy. And Wüllner with his wonderful intellectual and emotional equipment has been able to realize all this in a way to make his gift of interpretation almost a creative art. His sincerity is tremendous. He sees clearly, he feels deeply and his fervor and abandon are elemental. The great secret of his success is that his inspiration glows at such white heat that its ardor never fails to reach his audience.

The lesson all American singers should learn from his is to overcome their natural habit of self-repression. This emotional continence has prevented the Anglo Saxon race from producing many great artists. Here in the United States we begin early in life to acquire habits of repression. On the playground we stand pain without flinching, laugh at disappointments, accept success calmly. In all this, after the manner of children, we are aping our elders. We grow up with the idea that it is bad form to be demonstrative and end with the conviction that to be emotional is to show weakness or lack of balance. Our literature, even our newspapers, make heroes of the self-contained. The money king who makes a million without smiling, the criminal who behaves with affected composure on the scaffold, excite popular admiration. It is considered a lack of good breeding to make any public display of our feelings. Whatever has been the gain through this in our social and business life is counterbalanced by its baneful influence on every phase of our artistic development.

The foreigner feels emotion more keenly and expresses it more strongly and picturesquely than the American. The scenes of departure and arrival at a European railway station are the commonest instances of this emotional fervor. Americans abroad are always vastly amused by these displays of perfectly natural emotion. The farewells begin long before the train departs and wax in fervor until the passengers are pried from the embraces of weeping friends. An arriving train produces a contrary spectacle of delighted welcome. The European is much more excited over a great painting or statue than an American could be. At the theater or opera the foreigner shouts his delight or approval. We think the foreigner acts like a child in these matters. Our conduct, under similar circumstances, he regards as either inhuman or hypocritical. At all events, the results to those of us who seek an artistic career are disastrous. Our pose becomes a fixed habit and when we try to become emotional,

we find the capacity is no longer there. Now as all art involves the expression of emotion in some form we can appreciate how our art progress has been hampered by our national habit of self-repression.

All of our musicians, singers in particular, must work to overcome the effects of this stifling process. They must learn how to let themselves go emotionally, how to develop and express their own individuality, how to think and act for themselves in art, how to react strongly to emotional impulses and how to give vivid expression to their feelings and ideas.

To cultivate the power of sensing and reproducing emotion in order to arouse the same feeling in others, the singer should study the sister arts: painting, sculpture and poetry — especially poetry. Painting and sculpture stimulate the imagination, but poetry unseals the well springs of the emotional nature. The general indifference toward poetry in this country is only another phase of our curious self-repression. The recital singer must overcome this. He should steep himself in poetry, yield his imagination to the stimulus of its imagery, feel its glow and acquire the poetic vision that transforms the commonplace with the magic touch of romance.

The singer deals almost exclusively with poetry set to music. If he be deaf to its rhythm and cadence and intellectuality, blind to the beauty of the poetic vision, how can he hope to be an interpreter, how sing with passion, intimacy or charm?

For purely technical reasons every singer should practise reading poetry aloud. It is not only a help to correct enunciation, but will cultivate the rhythmic sense and impart the value of pace and accent. In no other way can these important points be so quickly mastered.

To acquire that difficult and most essential point in style — a proper manner of delivery — I advise the student to learn how to tell stories with vivacity — how to paint

word pictures. Go to the theaters and practise recounting the salient points of the drama or comedy for your intimates. Better still, re-enact for them the most intense scenes with your own words and actions. The difficulty here will be that without the aid of scenery and costume, the narration will depend for its effect entirely on your own dramatic force. You will have to create your own atmosphere. And that is just the point to be attained.

When we speak of creating the right atmosphere for a song, we mean that the artist by some subtle influence, physical as well as mental, induces his audience into a mood for the proper reception of the song. This phase of the recital singer's art is not wholly susceptible to verbal illumination. The singer who has just held an audience spell-bound by his poetic interpretation of Schumann's "Nussbaum," will not want the mood he has induced to remain over through his singing of one of the same composer's sprightly compositions. The skilled artist will take advantage of the applause to slip out of the mood of one song before he begins another. But the creation of the mood for the next number must begin the moment the applause ceases. Just what to do and how to do it is beyond set rules. And yet the thing has to be done without the slightest exaggeration of pose or facial expression, without letting the audience know that it is being done. Lily Lehmann had the knack of getting her audience perfectly composed and expectant before the accompanist began the introductory bars of a song, and she could always hold her audience perfectly still until the last note of the accompaniment died away into sidence. The psychological power to achieve that can only be developed by study and practise.

To interpret a song, the artist must dissect it minutely, by first studying the poem, phrase by phrase and analyzing its emotional and dramatic values and thus learning how to declaim it effectively. Only after the text of a song is perfectly understood, should the singer attempt to learn it musically. Before memorizing a note, it is best to study the

musical structure thoroughly by working out every phase, considering the relation and balance between them, studying the harmonic structure of the accompaniment, having the tempos, the shading, the tone qualities and every variety of nuance worked out theoretically before the melody is committed to memory. It is even advisable to practise declaiming the text to the accompaniment. When all this has been done the singer will have clearly defined ideas of what the author and composer have tried to express. He can then commit the melody to memory and work out the technic of delivery accordingly. To learn a song in any other way is like putting the cart before the horse. But it is a common practise, especially with those who attempt to learn foreign songs with only the vaguest notion of the text.

A story is told of how Schubert composed the Erl King. A friend who happened to call found him pacing the floor declaiming the poem. He was too absorbed to notice the visitor, who withdrew and returned an hour later. Schubert was still walking and reciting. The third time the visitor came, Schubert was in a triumphant mood. The song had been written. He had repeated the poem over and over, saturated himself with it, until the inspiration came that brought forth an immortal work of art. If that is the way great songs are written it would seem a good way to study them for effective interpretation. .

Part of a recital singer's training is the development of skill in program making and the study of languages. Program making involves discriminating taste, clever judgment and fine musicianship. It is a subject, however, that does not call for extended comment here.

Unfortunately our English versions of the classic songs of other nations are so inaccurate and inadequate that the recital singer must be familiar with French, German and Italian. The difficulty in transforming a foreign song into the vernacular is not so much in expressing the poetic content of the original text as in making the English words coincide

with the musical accents as the composer arranged them in the original setting. We have not achieved this with any great measure of success, and until some genius is found who combines the musical and literary gift and can solve the problem, we will be denied any great artistic pleasure from hearing the classic songs sung in our own tongue.

I want to urge though that our recital singers give more attention to the great number of really fine songs that have been written of late by American and English composers. It is possible to give an entire recital of songs in English and quite easy to have the entire second half of a recital program in the vernacular. I hope this practise will be followed more and more, as greater attention to song in England will mean a wider public for the recital artist, as well as merited recognition for our American composers.

The career of the recital artist is usually a development of success upon the concert platform. I cannot deprecate too strongly, however, the eagerness of young singers, who have achieved success in concert, to sing recitals before they are ripe for so serious an artistic undertaking. In this country, with its hundreds of great musical institutions and social organizations of musically cultured women, the field for the recital singer is very large. We need many more recital artists and more of our concert singers should sacrifice the time to prepare themselves seriously for recital work.

My remarks have now covered every branch of the singing profession, not exhaustively, as that was not within the intention of this summary, but in a manner, I trust, to prove helpful to the parent, the teacher and the student in taking a sensible look ahead when approaching the serious question of deciding a public career. As I said at the outset, the main thing in life is happiness and the only key open to happiness is success. It is given to only a few to be world-

famous. The sensible thing therefore is to strive to be as successful as we may, to gauge our talents correctly and put honest endeavor behind them. We can be certain then of rising above the misfits and the mediocrities, of tasting the sweets of success and of enjoying the comforting consciousness of having served our art well.

REPERTORY OF SELECTIONS FROM POPULAR OPERAS.

From thirty of the most popular operas I have selected ten for each voice, with which to begin one's repertory:

Coloratura Soprano.

Lucia, in Lucia di Lammermoor.....*Donizetti*
Maria, in La Figlia del Reggimento..... *Donizetti*
Novina, in Don Pasquale .....*Donizetti*
Marta, in Marta .....*Flotow*
Marguerite, in Les Huguenots .....*Meyerbeer*
Zeolina, in Don Giovanni.....*Mozart*
Rosina, in Il Barbiere di Siviglia.....*Rossini*
Filina, in Mignon .....*Thomas*
Gilda, in Rigoletto .....*Verdi*
Violetta, in La Traviata.....*Verdi*

Lyric-Dramatic Soprano.

Marguerite, in Faust .....*Gounod*
Michaela, in Carmen.....*Bizet*
Nedda, in Pagliacci .....*Leoncavallo*
Mimi, in La Bohème.....*Puccini*
Tosca, in Tosca .....*Puccini*
Cho-cha-san, in Madame Butterfly .....*Puccini*
Aïda, in Aïda.....*Verdi*
Leonora, in Il Trovatore .....*Verdi*

Elsa, in Lohengrin ..... *Wagner*
Elizabeth, in Tannhäuser ..... *Wagner*

Dramatic Soprano.

Fidelio, in Fidelio ..... *Beethoven*
Santuza, in Cavalleria Rusticana ..... *Mascagni*
Donna Anna, in Don Giovanni ..... *Mozart*
Selika, in L'Africaine ..... *Meyerbeer*
Valentine, in Les Huguenots ..... *Meyerbeer*
Isolde, in Tristan and Isolde ..... *Wagner*
Brünhilde, in Die Walküre ..... *Wagner*
Brünhilde, in Götterdämmerung ..... *Wagner*
Brünhilde, in Siegfried ..... *Wagner*
Kundry, in Parsifal ..... *Wagner*

Mezzo-Soprano and Contralto.

Carmen, in Carmen ..... *Bizet*
Fides, in Le Prophète ..... *Meyerbeer*
Suzuki, in Madame Butterfly ..... *Puccini*
Marta, in Faust ..... *Gounod*
Nancy, in Marta ..... *Flotow*
Dalila, in Samson et Dalila ..... *Saint-Saëns*
Mignon, in Mignon ..... *Thomas*
Azucena, in Il Trovatore ..... *Verdi*
Amneris, in Aïda ..... *Verdi*
Ortrud, in Lohengrin ..... *Wagner*

Lyric-Dramatic Tenor.

José, in Carmen ..... *Bizet*
Faust, in Faust ..... *Gounod*
Edgardo, in Lucia di Lammermoor ..... *Donizetti*
Canio, in Pagliacci ..... *Leoncavello*
Turiddu, in Cavalleria Rusticana ..... *Mascagni*

Rodolfo, in La Bohème.....*Puccini*
B. F. Pinkerton, in Madame Butterfly.....*Puccini*
Rhadames, in Aïda.....*Verdi*
Il Duca, in Rigoletto.....*Verdi*
Manrico, in Il Trovatore.....*Verdi*

DRAMATIC TENOR.

Florestan, in Fidelio.....*Beethoven*
Raoul, in Les Huguenots.....*Meyerbeer*
Jean de Leyden, in Le Prophète.....*Meyerbeer*
Samson, in Samson et Dalila.....*Saint-Saëns*
Lohengrin, in Lohengrin.....*Wagner*
Tannhäuser, in Tannhäuser.....*Wagner*
Tristan, in Tristan and Isolde.....*Wagner*
Siegmund, in Die Walküre.....*Wagner*
Siegfried, in Siegfried.....*Wagner*
Siegfried, in Götterdämmerung.....*Wagner*

BARYTONE.

Escamillo, in Carmen.....*Bizet*
Valentine, in Faust.....*Gounod*
Tonio, in Pagliacci.....*Leoncavallo*
Don Giovanni, in Don Giovanni.....*Mozart*
Marcello, in La Bohème.....*Puccini*
Amonasro, in Aïda.....*Verdi*
Rigoletto, in Rigoletto.....*Verdi*
Count di Luna, Il Trovatore.....*Verdi*
Telramund, in Lohengrin.....*Wagner*
Wolfram, in Tannhäuser.....*Wagner*

BASSO.

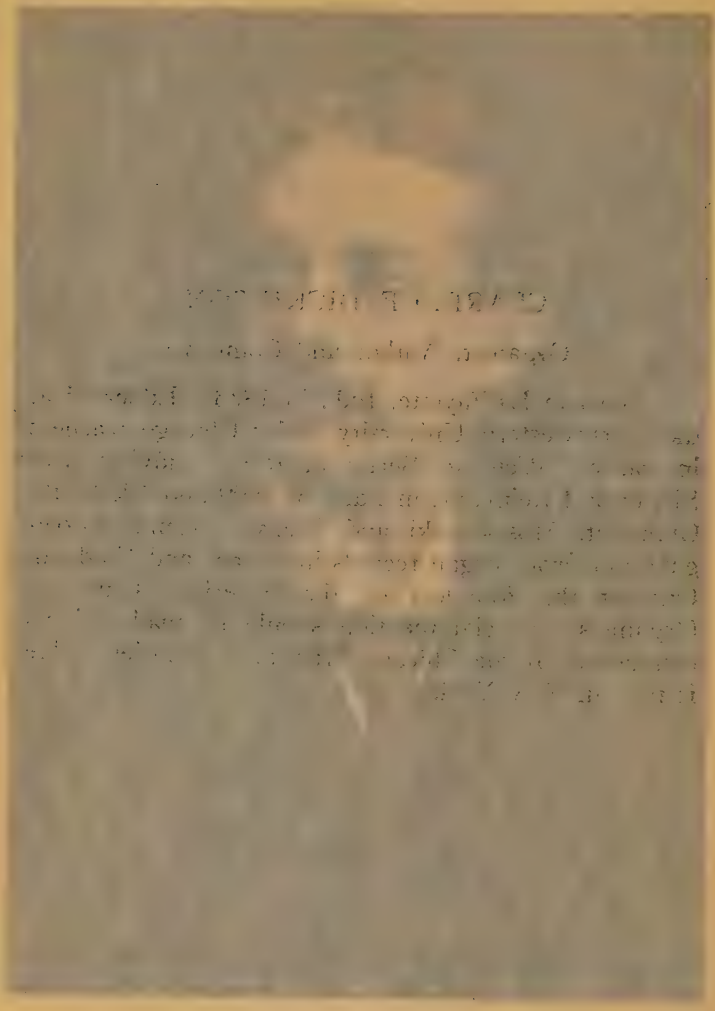
Rocco, in Fidelio.....*Beethoven*
Raimondo, in Lucia di Lammermoor.....*Donizetti*
Plunkett, in Marta.....*Flotow*

Mefistofeles, in Faust.....*Gounod*
Marcel, in Les Huguenots.....*Meyerbeer*
Leporello, in Don Giovanni.....*Mozart*
Caspar, in Der Freischütz.....*Weber*
King Henry, in Lohengrin.....*Wagner*
Landgraf, in Tannhäuser.....*Wagner*
Hagen, in Götterdämmerung.....*Wagner*

CLARENCE DICKINSON

Organist, Author and Composer

Born in La Fayette, Ind., in 1873. Educated at the Northwestern University under Chicago teachers in music. Went to Berlin in 1898, studying with Singer and Reimann; in Paris in 1899 and 1900 with Guilmant, Moszkowski and Vierne. While abroad gave numerous organ recitals in France and England. One of the founders of the American Guild of Organists. Special mention should be made of his conducting of the Chicago Musical Art Society. He is now in New York.



CHORAL MUSIC AND CHOIR DIRECTION

CLARENCE DICKINSON.

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CHORAL MUSIC AND CHOIR DIRECTION

CLARENCE DICKINSON.

THE DEVELOPMENT OF CHOIR MUSIC.

In an old collection of engravings there is a figure of a choir director, who stands with a roll of music in each hand, directing a motet "Laudate Dominum," from a score in front of him, and beneath is this illuminating verse on the majesty of his office:

"'Tis I who lead and guide the tuneful choirs here:
Silent myself, I cause the music I control.
I do but raise my arm, and lo, at once ye hear
Tones that enchant your sense and edify your soul.
My sway survives the grave, and shall create delight
When sky and earth and sea are sunk in endless night."

* * * * * * * *

A thoughtful review of the history of music cannot fail to impress one with the fact that all musical progress has been due to the choir director; that in every country practically every development in musical form has originated with the church organist and choirmaster.

From the Old Testament record we find that music played a most important part in the ceremonial of the Jewish religious life. David, himself the "sweet singer of Israel," made arrangements for elaborate musical services at the time of the bringing of the ark to the tabernacle prepared for it. A precentor gave out the chants and conducted a choir of professional singers. The singers in temple services received stipends as did the priests (Nehemiah, II.), and were accompanied by an orchestra of harps and psalteries. Three other conductors kept the whole body in tune by beating cymbals. Trumpeters played interludes between the verses of the song. David himself sang many solo numbers to the accompaniment of his harp, the chorus taking up the refrain.

While the new temple was being built, David took measures to enlarge the choir and secure its training to greater efficiency. The number of singers and instrumentalists was raised to four thousand, who received regular musical instruction. Choruses of women and boys often supplemented the regular choir.

King Solomon was as much interested in the musical part of the service as King David, and the musical services at the dedication of the Second Temple must have surpassed everything else that the nation had known in the nature of a dedication service. (See II. Chron., chap. 5.)

After Solomon's reign the Jewish nation lost its unity and splendor, but even after the dismemberment the scattered tribes kept up the traditional ceremonies and traditional music. The Jewish music has influenced the music of the world, in so far as much of it was adopted by the early Christians. The influence seems to have come most directly to the young Christian Church through the Essenes, an ascetic sect of Alexandria, who wore white linen robes, and were caught up in trances, as late as the Fourth Century after Christ. From them the Christians adopted the characteristic Hebrew antiphonal singing in their services. But as the

Christian Church was to develop most vigorously in Italy, it was inevitable that its music should be affected by the Greek music which was then the standard in Italy. The first official music of the Christian Church was therefore that collected by St. Ambrose in the Fourth Century, and arranged according to the Greek modes. Gradually so-called "abuses" crept in, such as the introduction into church music of the popular melodies of the day, so that in the Sixth Century Gregory found it necessary to purify it and restore the Ambrosian chants, further enlarging their scope, giving greater range and variety of key-color, by using four more of the Greek modes. Hence the "Gregorian" music now so strictly adhered to in many of the European cathedrals and now so generally in use here by reason of the fiat of the present Pope. A certain knowledge of the Gregorian system should be acquired by every choir director, since so much of the music of the Church has been inspired or influenced by it. In the Episcopal Church service, an occasional use of the Gregorian chants is a relief, and if the strict form should be found foreign to the usage in any particular congregation, the Anglicized form, as given, for instance, in Smedley's Collection of Chants, retains much of the strength and vigor of the original form.

It is an interesting fact that that one of the cathedrals in which we may now hear the Gregorian chant in its strictly mediæval form is that in which church music initially developed along contrapuntal and choral lines — the Cathedral of Notre Dame in Paris. The singing of two different notes simultaneously had been practised in crude fashion for some time, but the improvised melodies which were sung against the written one were first written down in the Twelfth Century by Perotin, organist and director at Notre Dame. He may be called the "father of free counterpoint," and the founder of modern church music. His successors at Notre Dame kept that Paris cathedral the center of musical instruction and activity for the next three centuries, when musical

supremacy passed to the Netherlands. The first composer of this school was Joannes Okeghem (1425-1512), a singer in the choir of Antwerp, who later entered the service of the kings of France. He is said to have been a most ingenious composer, and to have advanced the art of writing canonic imitations. His contemporary, Johannes Tinctor (1446-1511), emigrated to Naples, where he founded a school of music, out of which came later such composers as Scarlatti, Durante, Pergolesi, etc. A pupil of Okeghem's, Josquin de Près, is remembered as the first man of great genius in the Netherland school. On account of the invention of the printing of music in 1498, a large number of his works have come down to us, and still make an appeal on account of their rare beauty, vitality and sincerity. He, too, went to Italy and became a musician to Pope Sixtus IV. His contemporary, Jacob Arkadelt, of Holland, also went to Rome, where he became singing-master to the boys of St. Peter's. These masters all influenced and educated the musical taste of the other countries of Europe, especially of Italy and France. It was left for Adrian Willaert to establish the great school of St. Mark's in Venice, to invent double choruses for his two choirs, etc.

A Belgian composer of a later period, Orlando Lassus, settled in Munich, where he established the great music school which is still one of the most famous Conservatories of Music in Europe.

Another important offshoot of the Flemish school was that of Spain, including such writers as Eneina, Baena, Ribera, Torrentes, and the better known Morales and Vittoria. Some of the works of the two last mentioned have been recently published with English text. It would be indeed difficult to find anything more beautiful or more vocally effective than Vittoria's "O all ye that pass by."

A third school that was very decidedly influenced by the Flemish music which came to it in manuscripts and books was that of England. Christopher Tye (b. 1500), and

Thomas Tallis (b. 1510), show markedly the influence of the music of the Netherlands. All Episcopalians are familiar with the Tallis Choral Service, but one rarely hears any of his anthems, though Novello has published some very simple and lovely ones, as well as some by Christopher Tye. The English school did not develop as did the Continental schools, but continued writing in the simple churchly style for many years. Among these compositions of the early English composers there are many melodious and full of simple charm, as those of William Boyce, William Byrd, Orlando Gibbons, Henry Purcell, Samuel Webbe, Richard Farrant, John Blow, and others.

The master whose work represents the best development of the impetus given to church music by the Flemish composers after it was subjected to the softening Italian influence is Palestrina. While his name and place in the history of music as the "great purifier" are known to all, his compositions are rarely seen on church programs, though many, such as "O Saviour of the World," "Hear, O Lord," "How Lovely Is Thy Dwelling Place," are now available with English words, and could be given by any good choir accustomed to singing without accompaniment. The appreciation of a congregation for such works well sung is certain.

There are many worthy composers of music who must be passed over in this very brief introductory sketch of the history of church music, either because they are not of conspicuous importance, or because their works are of no practical use to the choir director, not being published with English text. We will therefore pass on directly to Bach, the greatest of all composers of church music. For our purpose here it is sufficient to state that many of the more popular and singable choruses from his oratorios and cantatas are published separately, while even the choir which has but a small degree of musical education may obtain and reveal some feeling for his great strength and dignity by singing some of his chorales, which may be obtained in various edi-

tions with familiar English words. A most telling opening for a service Christmas morning or Christmas Sunday, is the choral "Break Forth, O Beauteous Heavenly Light" (from the Christmas Oratorio), sung *a capella.*

Bach's great contemporary, Handel, in his oratorios presents a never failing source from which may be drawn many choruses and combinations of solos and choruses suitable for church use. From his day to the present time a long series of writers of oratorios, Haydn, Spohr, Mendelssohn, etc., have given us more and more to draw upon, and these oratorios are now obtainable in cheap editions, while the popular chorus numbers are to be had separately. English and American publishers are giving us a steady succession of new anthems, cantatas and oratorios by composers of the present day, and the wide-awake choir director will not fail to watch the lists given in such magazines as the Musical Times, of London, and New Musical Review, of New York, to see which prove successful at their first presentations, and which appear frequently as favorites in the published programs of prominent churches.

ON BEATING TIME.

The question of the formation of a choir should perhaps naturally follow, but this is so different in different kinds and classes of choirs, that it would seem more advantageous to take it up during the consideration of these variously constituted choirs. But the beating of time is the same for all, and the principles and rules or manner of time-beating are quite distinctly and definitely defined and prescribed, with, of course, certain minor variations and differences observable in different countries and different individuals.

Johann Baehr, concert-master at Weissenfels, in his "Musikalische Diskurse" (Nuremberg, 1719), writes: "One man conducts with the foot, another with the head, a third

with the hand, some with both hands, some again take a roll of paper and others a stick. Mind your own business, and let another man conduct as he likes and do you conduct as you like, so there is no wrong done to any one."

We have today as much variety in conducting as in J. Baehr's day — one of the most famous conductors recently in America, conducting only with his hands, others again so vigorously with the whole body that the term "athletic conductor" has almost come to be a part of our accepted musical vocabulary. It may safely be laid down surely, that the conductor who makes himself sufficiently conspicuous to attract attention away from the music and absorb it all to himself for his gymnastics, would do well to expend less physical and more inner, magnetic force. Especially is this true of the music of the church, where gymnastic habits detract from the quiet dignity and solemnity that properly belong to the service. The habit of much jumping around in organ-playing and choir-directing *is a habit,* and results can be obtained by substituting a greater degree of real intensity for the outward manifestation.

The choir director who is organist as well must cultivate the habit of playing and directing at the same time. At rehearsal it is not necessary to play the organ every minute; an occasional touch is sufficient to make your singers surer of pitch or of some awkward interval. One hand, or the pedals, will do this; or the organ may frequently be dropped with great benefit to the sureness of the choir. It is usually well, by the way, to take the music slightly faster at rehearsal than at service — especially the Psalter with a boy choir, as it is apt to move more slowly at service and will therefore, if rehearsed too slowly, be apt to drag.

An interesting description of Bach's rehearsing the St. Thomas' Church choir at Leipsic is preserved to us (see Spitta's Life of Bach): "In conducting he was very exact, and in time, which he usually took at a lively pace, he was always sure; the use of the harpsichord did not preclude an

occasional beating of time; the object of the instrument was only to keep the thing going and quickly and imperceptibly to restore any defaulters to the right way."

This emphasizes, too, a point already referred to — the necessity of knowing the music and the words to which it is set. There should be nothing left to be decided upon during rehearsals, but the director should be able to practically dispense with the music and attend to the choir work and results, instead of gluing his eyes to the page and acquiring instead of "giving."

As for the technic of time-beating, it is quite definite. Young conductors, sometimes from ignorance, sometimes from a mistaken insistence on individuality, adopt methods of beating time peculiar to themselves: as, for instance, a horizontal beating of triple time: 3 ← 2 ← 1 ← Such freakish "individuality" is never attributed to originality by any bands of trained singers or instrumentalists, but to ignorance. Much variety and individuality may be gained and exercised, but one way only is accepted for straight time-beating. And this is wise, since it saves confusion with varying orchestras and bodies of singers, to have a universally adopted method of procedure. One conductor, who insisted on beginning the measure with an upward beat, could not hold his orchestra and singers together, as they always forgot his peculiarity, and looked up occasionally, believed themselves not in time, lost confidence and became hopelessly entangled.

The accepted method of beating time, according to the various time signatures met with in choir work, is, briefly, as follows:

1. (*a*) Two beats to the measure: $\frac{2}{2}$, $\frac{2}{4}$, $\frac{2}{8}$.

First beat down; second up.

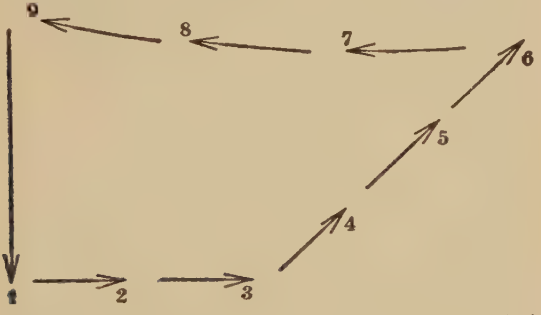
(*b*) Compound Duple Measure: $\frac{6}{4}$, $\frac{6}{8}$, $\frac{6}{16}$.

1 down; 2, 3 up to left; 4 to right; 5 to right; 6 up to left

2. (*a*) Three beats to the measure: $\frac{3}{2}$, $\frac{3}{4}$, $\frac{3}{8}$.

First beat down, second right, third up.

(*b*) Compound Triple Measure: $\frac{9}{4}$, $\frac{9}{8}$, $\frac{9}{16}$.

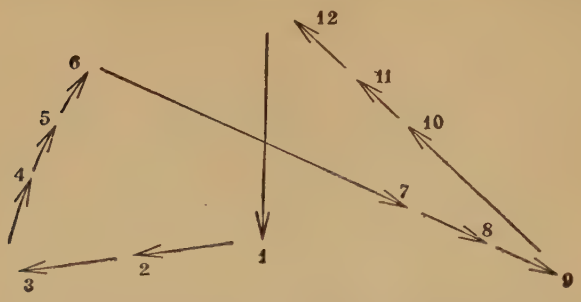


1 down; 2, 3 to right; 4, 5, 6 up; 7, 8, 9 left.

3. (*a*) Four beats to the measure: $\frac{4}{2}$, $\frac{4}{2}$, $\frac{4}{8}$.

First down, second left, third right, fourth up.

(*b*) Compound Quadruple Measure: $\frac{12}{4}$, $\frac{12}{8}$, $\frac{12}{16}$.



1 down; 2, 3 to left; 4, 5, 6 up left; 7, 8, 9 right; 10, 11, 12 up.

This does not mean, however, that the conductor shall be a mere time-beater; that time shall be rigidly hammered out according to the metronome marks. The machine could do that without the man, and more exactly. The degree of freedom and individual greatness of personality within these limitations determines the conductor as distinguished from the time-beater. The mechanical is never art; the metronome must never take the place of the guiding brain and understanding heart. Brahms is reported to have said: "I am of the opinion that metronome marks go for nothing. As far as I know all composers have, as I, retracted their metronome marks in later years." The tempo is to be determined by the conception of the composition; by the significance of the words, and is the governing factor of the interpretation. The writer recalls on one occasion playing a composition of M. Guilmant's according to the metronome marks for the master, when he was interrupted: "Yes, I did play it as fast as that once, but I was much younger," indicating that his conception of the meaning of the composition had changed, and consequently the tempo at which he would play it.

In choral music, therefore, study the words, study the music set to them, let all become thoroughly known to you and part of you, then the tempo will set itself. Such a number as the Schubert-Liszt "Omnipotence" (Great is Jehovah, the Lord), becomes easily uninteresting and dull if taken at too slow a tempo, and even more easily trivial and unimpressive if hurried. In determining the tempo it is most important not to destroy the rhythm, the movement of a song *as a whole.* Too often when liberties are taken with the tempo and phrases are brought out each with its full value of beauty of music and meaning of line, the number as a whole is disjointed, the great surge, the flow and ebb, broken up into small waves as of a choppy sea. To guard against this, let the conductor be sure to thoroughly get hold of the rhythm himself. In taking breath between the phrases have the singers drop the last note of a phrase early enough to sound the first note of the succeeding phrase on time; so the rhythm remains unbroken. In working up a *crescendo,* or down a *diminuendo,* do not hurry them; work up steadily, gradually, hold your choir back, so you will preserve the rhythm and also bring your audience with you. Excitement, feeling in the hearers does not move with great haste; it does not work up to fever heat in a moment, nor die again in an instant. *Work up* the *crescendo* — begin it early enough to *let it grow,* and as the voices surge gradually louder and louder, faster and faster, singers and hearers will be seized with the emotion which is thus insisted upon, whereas they could not jump into it had it been — as the *crescendo* is too apt to be — but a hurrying loud noise. This same applies to the *gradual* dying away of the *diminuendo,* a gradual fading of sound into silence. The perfect *diminuendo* into a *pianissimo* passes so gradually that the actual ceasing of the sound is hardly distinguishable and the hearers are

therefore left with it lingering on in their hearts, working its designed emotional effect. Of course so gradual a working up is not possible where the swell is on a single word, though the effect even there can often be obtained, as on an *Amen,* by starting very softly, scarcely more than a breath, gradually swelling to *forte,* and dying away again.

Sometimes, however, owing to a sudden change of sentiment, the emotional effect depends upon the suddenness of the contrasts, and the effect must be decided and positive, as the emotional result is in the nature of a shock, a sudden stirring of the nerves.

Effects in volume and expression are obtained and controlled by signals given with the left hand. The left hand plays, therefore, a most important part in directing, and a consideration of some of the signals generally found expressive may be of advantage. The natural gestures are the correct ones for expressing the idea. Occasionally, however, we find a man whose idea of the natural way of expressing one's self is the opposite of the universal one. One well-known choral conductor has the habit of presenting the palms of his hands high in the air to the chorus when he calls for his greatest climax. Now if you will just think of the natural gesture of suppression, or of warding off a disagreeable idea or noise, or in fact, too much of anything, it is to turn the palm of the hand towards it, as in the real physical act of pushing it away. So when less volume of tone is desired, the palm of the hand is turned down, or directly towards the singers, and either held there or moved from side to side. If you wish a *diminuendo* a movement up and down of the hand, palm down, or of the fingers, indicates the gradual change. Sometimes great conductors, as Arturo Toscanini, for instance, place the finger on the lips to indicate less volume of sound; although he more often uses the

palm of the hand pushed directly towards the singer, or player, he desires to quiet. The diminishing of a tone can be indicated by gradually closing the fingers together, when they have been open in a circle as calling for a big round tone. A drawing back of the hand at the same moment as the closing of the fingers suggests the recession — the "going farther away"— of the tone. For an entire movement or section in light tone, a short, light beat indicates quite clearly the small, fine scale on which the music is to be given. The beating it at a high point in the air seems to put the picture in high, delicate tones. A swelling of a tone is suggested by a widening of the circle of time-beating, or by extending the two arms, or by opening the closed fingers of the hand to the full. An increase of tone may be called for by extending the hand palm upwards and gradually raising it, with perhaps the added upward movement of the fingers, also accompanied by a confirmatory nod of the head, all in the nature of an invitation, as it were, to "come on," to give you more. The outstretched palm always indicates the asking for something; in this case, more tone; or a welcome, that you are glad to have them come to you with all their power of voice, just as one beckons to a timid child to give it confidence. A motion towards one's self has the same result. This last affirmative suggestion of the movement is rapidly made, and may also convey the idea of more speed, quicker tempo. It is a very useful movement, but is little in use with choral conductors, as compared with orchestral leaders, who use it continually. This is natural, since repressive movements are the ones most frequently needed with a chorus, as the natural inclination is to sing *forte,* or at least *mf* all the time, and the hardest effects to get are the *pianissimo* effects. But if he works, as he must, continually at the soft effects, he never gets the great climaxes without some special signal.

When a few tremendous tones are needed to push a climax right through everything, a clenched fist may indicate the intensity needed to drive it home.

If a choir is dropping from pitch, the index finger pointing upward shows the necessity for extra care in that point. The hand should then be held directly in front of, and close to the body, that the audience may not see and catch the idea of what is happening or likely to happen, when they would not have thought of it or noticed the slight deviation.

The entrance of a part is best indicated with the left hand, the finger raised towards them a few beats in advance to attract their attention and dropped sharply at the moment of entrance. Turning towards that part when possible and looking them in the eye will also give them confidence that they are right, and beating plainly towards them will insure a strong, confident entrance of the part. Orchestral conductors like Mahler and Toscanini indicate the entrance with the baton itself, and Mahler often disregards the rest of the orchestra, entirely, even stops beating the time in sections that run along without incident, and spends all his energy and definite work on the "high spots" only. This is, however, most dangerous with any but a set of professionals, and is not to be recommended for such chorus work as we are considering. All important entrances of a part should be indicated by a look and gesture towards the one concerned.

THE VOLUNTEER CHOIR IN THE SMALL CITY OR TOWN.

The first difficulty in the volunteer choir is apt to be the securing of singers, and the greatest obstacle to good work, irregularity at rehearsals. The first principle seems to be to do the very best work with the choir you find organized,

and those who respond to an invitation which may be given from the pulpit or printed on the announcement, if they are in use in the church. Good work by the choir will attract other singers. This does not necessarily mean imposing or difficult work, but really artistic work. With this in view simple anthems should be chosen at first always, and not too many attempted for each service. This to allow ample time for preparation and for really artistic work, as the simplest anthem can admit of great beauty and perfection of rendering. In my opinion it is always wise, in taking charge of a choir, to begin work with the presentation of the easier anthems, and even of anthems already known to the choir; for then they know, or have to spend but little time learning the notes, and the time can be devoted to points of interpretation, while other anthems, new and perhaps more difficult, can be put into rehearsal, and so time gained for their thorough mastery.

Before beginning to rehearse, it is necessary for the choirmaster to know exactly what he is going to rehearse and to have in in readiness, that no time may be lost after the assembling of the choir. Further, he must know the anthems, words and music, practically by heart, to be able to devote undivided attention to the choir. If the choirmaster is also the organist he should make a practise of playing the parts of an anthem together with enough of the accompaniment to accustom his singers to the same, that they may not later be disconcerted by it. First rehearsals are more satisfactorily conducted in a Sunday-school room or chapel, with piano accompaniment, for then the director is the more free to move about among his singers, to play or cease playing at will. This is especially so in churches in which the organist is seated behind the choir, as is so often the case. I would again advise all organists (in other than the Episcopal or English Church), to have the console in front of the singers, allowing them to fill the curve of the organ and form a semi-circle about him. I have known many

choirs to rehearse Wednesday evenings, after the weekly prayer-meeting. This is almost invariably unwise, as it is late when rehearsal begins, and none is as fresh and interested as they might be. Where possible, it is well to rehearse in a room with piano once a week, going afterwards to the organ loft for a quick review of the music for the services next at hand. Then have, say once in two or three weeks if oftener is not possible, an extra rehearsal with piano, solely for the purpose of reading new music, of getting a good start on a number of things which may then be kept in rehearsal as long as necessary and finished off as needed. It is well at rehearsals of a volunteer choir, that is to say one whose members are not singing or practising voice work constantly, to begin rehearsal as often as possible with some voice work, just enough light, clear work to limber up the voices and place the tones well, before beginning on words. Then take up and finish the music for Sunday's service, pass on to new music in rehearsal for future use, spending time on the numbers in proportion to the shortness of the time before their presentation. Then a quick look at the hymns, and adjournment to the choir loft to run through the anthem for Sunday. This adjournment to the choir loft probably will not be necessary after the singers are accustomed to singing there. Singers not present at rehearsal should be requested not to sing Sunday, as one unprepared singer can spoil the whole perfectly prepared anthem. Solos, or incidental solos in the anthems, should be rehearsed with the choirmaster at other times than that set for rehearsal. They take up too much of the rehearsal period, also making it difficult for the director to be as helpful to the soloist as he could be without the presence of the other singers. It will then not be necessary to sing even the incidental solos at all at rehearsals, until the last once or twice before presentation at service; thus much time is saved.

Much soft work should be done. The pianissimo is the foundation of all singing and its greatest beauty. Especially

is pianissimo work beneficial when done without accompaniment. Dr. Kretzschmar, former director of the famous Reidel-Verein of Leipsic writes: "Constant practise of *a capella* (unaccompanied) singing is indispensable. It is this that trains the ear and teaches vocalization."

The great matter is that the singers shall thoroughly *know* the words and music to be sung. Hence it is necessary to keep anthems in rehearsal for some time, while adding new ones, of course, to keep up the interest. Considerable tact is necessary in emphasizing points of diction, articulation and pitch. Many singers are inclined to carry over high notes to low or scoop to high ones. This is very effective when called for by the sentiment — when it is almost always indicated in the music — but varying persistence in it is nerve-racking. Defects of pitch may be remedied by careful insistence on the note that is uncertain; a hammering with one finger and singing over the passage to get the intervals. Never allow an indefinite interval; be sure all are clear and defined in mind and voice. An upright position of the singers will tend to keeping the pitch, while a lazy sinking down into the chairs will invite flatness. Bad air is often accountable for flat singing; it is responsible for more inertia, lack of interest, deadness and flatness of singing than is realized. In diction, guard the vowels, to keep them pure. Say the words over before the singers when necessary; separate them enough for distinct enunciation. But above all, watch the consonants, for it is upon the consonants that enunciation depends. Insist upon all starting at the same exact instant, not only at the beginning of a number, but at the beginning of each phrase, and upon all finishing at exactly the same moment. Absolute exactness of attack and finish is only obtainable by insistent starting and finishing over and over again, making clear on just what beat they are to begin and to end. Many singers have a habit of closing the lips on a pianissimo; the resultant tone is invariably thin and hard, indistinct: Impress constantly upon singers that the

word is the *human* part of singing, that the ability to thus definitely and specifically express a certain sentiment differentiates vocal music from instrumental, human music from bird music. It is of course a great advantage to the choir when the church issues announcements, and the words are printed on them, for the acoustics of the church may be poor, the selection may be complicated, or listeners may hear only indifferently. But the printing of the words must not be any temptation to less careful work.

From the Sunday school it is well to organize, as soon as possible, a preparatory choir. Let them rehearse after day school, or perhaps on Saturday mornings. Teach them to read the notes, and give as much ear-training as you can. It will pay you when they come to the choir later. An excellent device for teaching sight-reading has been patented by Mr. Fletcher Wheeler, of Chicago, and is called the keyograph. If it is too expensive, the simple device I have used for years in boy choir work may be of service. Draw or paint the staff on a blackboard; make a set of pasteboard notes of the different lengths and fasten each to the end of a pointer. The signature on the painted-in staff may be swiftly changed with chalk, and your portable notes moved up and down to rest on lines or spaces at will. It is possible that enough interest might be thus awakened to make it worth while for you to take up this sight-reading and ear-training with the regular choir or with adult outsiders who might desire to prepare for choir work. But at the rehearsals of the preparatory choir it is not well to confine attention exclusively to the technical work, lest the young members lose interest. They should sing too; at first softly and without accompaniment, such hymns as "Now the day is over," etc., with particular care of pure, clear tone, enunciation, vowels and consonants, and maintenance of the pitch. They may then pass on to much of the duet work for sopranos and altos which is done by boy choirs. And on occasion, as, say at a Christmas service, or "Children's Day" service, they

might take the place of, or assist, the regular church choir; or occasionally sing a special number in Sunday school.

Some churches are interested in rehearsing new hymns in a short song-service before the prayer-meeting. Care should be taken to avoid making this service too long, as it is apt to grow tiresome if unduly prolonged. Some of our hymnals have weakly marked the hymns with expression marks. If these were all followed the hymn would be utterly destroyed *as a hymn*. Fortunately, it is quite impossible to follow them all, and the greatest harm that is done is in the pianissimo effects. In the hymn the whole congregation is given its part in the service; this part should be united, bright and strong. When in the midst of this congregational singing the choir leading suddenly sings into a half whisper, and the organ practically drops out, the congregation is left stranded, embarrassed, uncomfortable. A sense of uneasiness prevails, and hearty congregational hymn-singing becomes an impossibility.

Good work done by the choir will develop loyalty to the choir on the part of its members. In my experience, singers, from small boys to distinguished professionals, have refused larger offers and stayed on smaller salaries in a church in which an interest was taken in the music, and kind or interested things said by members, pastor or elders, to the choir or choirmaster. A pride in the choir, a respect for the beauty and dignity of music, must be cultivated. The choirmaster of tact and sincerity can personally interest the governing men and women together with the pastor; if the choir can stand before the congregation as the singers did in Solomon's temple, if the congregation see in it, imperfect though it be, the type of those many voices about the throne, joining with cherubim and seraphim in the songs of adoration to God and to the Lamb, and accord it a position of importance in consequence, resultant loyalty will make full rehearsals and

beautiful services possible. Attention paid the choir may suitably take the form of occasional concerts and receptions or of private entertainment.

Increased interest, as well as musical advancement, is often furthered by the association of all the choirs of a town or city, or of several choirs in the country, for a musical festival. On such occasions each director will do well beforehand to tactfully interest his elders or vestrymen and the prominent men and women of the congregation in the proposed festival; to keep "festival notes" in the local papers, to make sure of financial support from the beginning. The works may then be chosen — part-songs, madrigals, anthems, cantatas or oratorios — and rehearsed separately by the choirs. Time and advantage may be gained by using sections from some of the cantatas as anthems during the month before. The director of the festival may visit the various rehearsals occasionally; once a month rehearsals may be held of all the choirs together, varying the place of meeting. I know some places in which the ladies of the different churches in which the united rehearsals are from time to time held, serve light refreshments to their choir and the visiting choirs after such rehearsals. If beautiful and noble music is chosen and the beauty of music is brought home to singers, they can undergo much for the joy of it. When Fasch conducted the Singakademie Chorus in Berlin (founded 1790), one of the greatest in the world, it is recorded that the rehearsal hall was often bitterly cold, and that the best and finest women in Berlin knelt down to be able to cover their feet with their cloaks, rather than shorten a rehearsal or miss any part of it by leaving the hall. We say Germany is the most musical nation in the world. One important reason is that in Germany every town has a singing society. Members study for it at home — practise the music. Can we then wonder at the musical atmosphere and precedence of Germany?

In America we have before us several examples of what can be accomplished with interested and encouraging citizens and devoted leadership. The manufacturing town of Bethlehem, Pa., in the Moravian settlement, gave for several years annual Bach Festivals, which were known and followed throughout the world, and which made Bethlehem a place of musical pilgrimage like an American Bayreuth. Montclair, N. J., a city of about 45,000 inhabitants, gives in May every year a Bach Festival of exceeding beauty and interest. A chorus of about two hundred voices presents, with an orchestra from New York, Bach music, the "Passion Music" or "Mass in B minor," and one or two Bach motets. A great soloist presents a cantata for solo voice, as "Strike, thou long-expected hour." In the "Passion Music," which is given in its entirety on two successive evenings, the congregation joins in the singing of the chorales (announced beforehand by the trombones from the church tower), and for a month before the festival the people gather Sundays at twilight in one of the churches to learn these beautiful old chorales and sing them together. The whole effect of such a festival is most uplifting, emotionally, devotionally and artistically.

THE BOY CHOIR.

Episcopal or Anglican Choir of Boys and Men.

While some of the boys for a Boy Choir can be drawn from the church itself, or rather from the Sunday school, the choirmaster usually finds that the best source of supply is the public school. It is profitable for the choirmaster or his assistant to make excursions to the day schools, to listen to the singing, to become acquainted with the teachers, and thus discover voices. Sometimes a fee offered to the boys already members of a choir for new voices, as twenty-five cents for a soprano and fifty cents for an alto, will result

in bringing in some excellent voices from among their friends who sit near them during the music period in day school. In the large cities the Social Settlements, too, often furnish excellent voices, and it is usually to a choirmaster's advantage to get into touch with those on the same side of the city as his church. A choir of considerable reputation for the fine singing of a dignified class of music will usually have plenty of applications for membership, but it is necessary to maintain a preparatory choir as well — a choir of younger boys — and it may be necessary to keep open eyes for them, that they may be placed in training early.

On receiving applications for entrance from new boys, it is necessary of course to try the voices, to make sure that there *is* a voice in the first place, and to divide the voices according to range and character into sopranos and altos. The choirmaster will occasionally find that the supposed alto later becomes a soprano, as many barytone voices develop into tenor. The range almost always goes up considerably; it is rarely that a new soprano boy sings above *F*.

In a newly-organized boy choir, or a preparatory choir of young boys, it is usually necessary to teach some sight reading, as they have seldom had enough in the public schools; especially is this true of the younger boys. The device of the keyograph, or movable notes, already mentioned in the discussion of the volunteer choir, will be found useful. More or less voice work is necessary always. With the boy voice it is best to take all voice work *down* and not *up* the scale. Thus the pretty soprano quality of the upper register is carried down into the thick, hoarse, lower-middle register which is about where the speaking voice lies. This clear head-tone on the various vowels should be insisted on, softly down the scale, down in arpeggios, etc. Later a consonant may be added to the vowel and words may be sung. By taking these steps carefully and gradually, a pure vowel tone will be cultivated, in addition to a good singing tone, and points gained in diction, which must always be watched

with boys, as their speech is apt to be careless and their articulation very negligent. In the voice work may be included some elemental ear-training, as some tests of pitch into which the boys will enter as with a game. They enjoy the competition of telling the note struck on the piano, and of singing certain notes in their relation to other notes. A good exercise for even older boys is to sing the chord in any key. Divide the boys into four voices, first and second soprano, first and second alto, and let them train the ear and sense of accurate pitch by singing the full chord in any key. The preparatory choir may then pass on to the singing of very soft hymns, in unison at first; hymns such as "Now the day is over." Afterwards they may sing it in the two parts; but it is well at first to clear the alto voices by singing the somewhat higher notes, that their quality may be carried down and prevent hardness, thickness or coarseness of the alto quality. Very soft singing must be the rule at first; gradually swells may be introduced where the expression calls for it, and only very gradually louder singing permitted, which must stop the moment they cease to carry into it the pure tone of their *pianissimo* work. Easy anthems may then be taken up, also softly at first and as far as possible without accompaniment. Those lying in the upper middle register are perhaps most satisfactory, as MacFarren's "The Lord Is My Shepherd." Anthems lying sustainedly about or slightly below the break in the voice always present difficulty in the matter of maintaining the pitch. The service may then be learned, the responses and chants, and the boys more definitely concentrated on the preparation for choir work. A boy usually needs at least a year's training in such a preparatory choir before he is of much use in the regular choir of the church.

Of course as much individual work as time will permit may with advantage be given to the boys. In the case of a newly formed choir, the work must of course be carried on at the same time as the preparation of the Sun-

day services, for which anthems and chants should in the beginning be of as simple a nature as possible, that the boys may learn them largely by ear.

In the regular, well-established church choir, rehearsals are usually held about three times a week, once with boys and men together, twice with the boys alone. At the rehearsals with boys and men together, the hymns for Sunday may be taken first, as they are the easiest part of rehearsal, and by the time they have sung them through in whole or in part, the boys' voices are cleared and ready for finer work. The anthems for Sunday may then be perfected, the Te Deum, Magnificat and other service numbers finished off. Some choirmasters take up the chants (Psalter) next, others leave them until the last of the rehearsal. Then follows the anthem work for the succeeding Sunday, together with work on any new or unfamiliar service music. Then take up still newer anthems, preparation for farther in advance. In my opinion, rehearsals are held to greater advantage in another room than the church proper, and with piano accompaniment. The boys and men may then be seated in long rows facing one another and corresponding to the position in church. The choirmaster will seat himself at the piano, at the end of the rows, so that he may command full view and his signals be easily caught by all the boys. A grand or square piano is greatly preferable to an upright, as the upright obstructs the view. The choirmaster can also, at will, cease playing and move down the lines, directing the unaccompanied work.

At rehearsals with the boys alone it is advisable to begin with some light, soft voice-work, in order to clear from the voices the huskiness of play. Some choirmasters devote whole rehearsal periods to voice work, but it is not always easy to keep boys interested in it, or indeed, to secure the time, unless in a cathedral or choir school. Here, too, the principle of singing *down* the scales and not up, should be followed; the work on chords, etc., will steady the voice and pitch, and the singing of some detached words will awaken

attention for the purity of vowels and distinctness of consonants in the rehearsal work to follow. At these rehearsals with the boys alone, new anthems will be taken up, new Te Deums, Magnificats and other service numbers, and new hymns, since it is necessary that the boys should rehearse them several times before they are taken up at rehearsals at which the men are present. With a boy choir it is necessary to keep music in rehearsal longer than with an adult choir, as the boys should practically memorize the music, to secure effective presentation. But once really learned, they do not forget it as easily as adults, but will take it up after a year or two with almost a perfect familiarity as if they had sung it but a week before. It is therefore possible to acquire a large repertory and call on it at very short notice, whereas an adult choir would practically have to relearn the numbers. Boys, too, have the added advantage of lack of self-consciousness; they are not naturally nervous. A choirmaster can make them so, to be sure, if he continually "loses his nerve," frequently puts on a big number and takes it off at the last minute because of fear as to how it will go. Of course he should not take foolish risks, but, having decided upon a number, allow time to prepare it, then put the choir on their mettle confidently, and the boy "spirit of fight" will carry it through.

As a rule boys do florid work more easily and lightly than adult choirs; hence such anthems as Rhigini's "The Lord Is Great" are especially effective with a boy choir. Of course, here as in other choirs, the time of the regular rehearsal will not be taken for rehearsing solos, or going over incidental solos in the anthems. The solo boy will come earlier or stay later, or come at some other time, and only at the final rehearsal will the incidental solos be sung. At the rehearsals only the cue, perhaps the last two or three measures, will be given by the piano. It is necessary to constantly watch the tone quality, articulation and pitch. Boys so easily "yell," and *piamissimo* work is hard to get. But

it can be done, and insistence on it — with the frequent dropping of the accompanying instrument at rehearsal — will help greatly in all these particulars. Too often the loud and leading instrumental accompaniment "covers a multitude of sins." When a beautiful tone is secured, let the *crescendo* lead into *forte* and *fortissimo;* "let go" once in a while; get big climaxes; for boys who sing always softly get thin and "squeaky" in tone and lose all possibility of obtaining thrilling volume of tone. Articulation must constantly be watched and the words *said,* as boys are especially careless in this respect. Boy choirs are supposed to drop from pitch more readily and frequently than other choirs. It is therefore necessary to watch carefully every note and interval in learning a new number, to go back over it whenever, unaccompanied, there is the slightest drop, and so to get the tones and the pitch in each anthem *placed* solidly in the voice, as it were, when there will be no trouble at service. See that the boys sit up straight and that the air is good, as the careless sunken position and bad air are efficient aids to flatting.

In the chanting of the Episcopal or English Church there are great possibilities. Keep close watch that both sides of the choir are alert, that the chants do not drag dully. If there be time enough at disposal, the Anglican chants, intoned with every delicate shade of expression well marked — as is done at King's Chapel, Cambridge, for instance — may be made of wondrous beauty. Seldom, however, in the usual church choir, is there time for more than an occasional perfecting of an Anglican chant, therefore the Gregorian is more grateful for steady use, since exactness and clear enunciation are its only demands.

Boy choirs have come to be such organized societies that the question of securing regularity in attendance at rehearsals has ceased to be the problem that it used to be. Pride in the choir and loyalty to it must be cultivated. The choir must do distinctly good work to attract and hold boys worth while.

Incorrigible or really mean boys will come in occasionally, and should be sent away *at once* on discovery, as their influence is unspeakably harmful and can never be compensated for, even by an excellent voice. In discipline the main points are to enter into the interests of the boys, treat them as adults, never nag, do not tolerate constant petty annoyances which, given an opportunity, will develop into impossible breaches of discipline. The incorrigible ones dismissed, boys, if treated rationally and with dignity, will be honorable and respectful. A wholesome spirit of mischief and play is an asset, as it speaks of health and spirit and will give to the singing the requisite leadership and verve.

In most boy choirs now, the boys have organized ball teams, baseball in summer and basketball in winter; many have formed themselves into military companies, with a regular officer as drillmaster. Churches are more and more frequently providing gymnasiums; and all these things tend to develop "choir spirit," loyalty, and consequent regularity of attendance at rehearsals. Many choirs pay all members, even though but small sums, and, when this is the case, irregularity may be fined. The choir camp, however, is perhaps the choirmaster's greatest aid in every particular; the whole choir going to the country in summer for some weeks, in charge of choirmaster and choirmother, with free, out-of-door life, the least possible discipline and restriction — only those regulations imposed which are conducive to safety and a fair regard for the rights of others — good meals and an out-of-door appetite. Happy friendships are formed, and the city boy is built up outwardly and inwardly by wholesome, happy companionship in nature. The men as well as the boys look forward to "camp" from year to year; the enthusiasm and interest of the preparatory choir is aroused by the tales of those boys who have been there; and altogether, the choir camp constitutes perhaps the strongest claim of all to loyalty to the choir and regularity at its rehearsals and services.

The Choir of the Roman Catholic Church.

Since the issuance of the Papal fiat desiring all Roman Catholic churches to use Gregorian music, the boy choir has become almost universal in these churches, although some churches retain also a quartet or mixed choir for the presentation of the intricate Masses. The large music publishers, as Schirmer, Novello, Fischer, etc., publish lists of the music approved by the Pope. It is a matter of great regret, from a musical standpoint, that more of our Roman Catholic choirs do not emulate the example of the famous "Singers of Saint Gervais," in Paris, in performing the work composed for their great, old, historic church, by such masters as Palestrina, Josquin de Près, Vittoria, Orlando Lassus, etc.

THE QUARTET CHOIR.

The essential feature of the formation of a quartet choir is naturally the balance of voices. No matter how beautiful the quality of a light, lyric soprano voice, it is ineffectual if placed in a quartet with a large, resonant alto and heavy, sonorous bass. If part of a quartet is already engaged and in occupancy when a director takes charge, it will be his affair to choose voices to correspond in weight, size and in lyric or dramatic quality with the voices already under engagement. The greatest possible care must be taken in this particular, and, if at all possible, the new singers should sing together with the old before being definitely engaged. Upon the engagement of an entirely new quartet, the voices should be tried, not only singly with great care, noting the exact and peculiar quality, weight and volume of each, but also in quartet, together. No matter how beautiful the individual voices are, if they do not approximate one another in volume and tone quality, it is impossible to get perfectly blended ensemble work. The voices of the quartet will always remain

individual voices; the director will always have *four singers,* not one quartet. But no matter how beautiful the voices are, or how well they are naturaly inclined to balance, perfect unanimity of action, exactness of attack and finish, similarity of diction, and blending of tone color, cannot be obtained instantly. Much rehearsal is necessary to effect the compromises which must always be made in method, in diction, in personal mannerisms, etc., when four professional singers sing the same number simultaneously. With long habit of singing together voices are brought to blend, peculiarities are thoroughly well known and either eliminated or compromised with, and much less rehearsal is necessary than with new singers; that is, singers unaccustomed to one another. It is not always easy to get the younger professional singers to devote sufficient time, energy and interest to rehearsal for church work. They sometimes labor under the impression that their acknowledged musicianship and professional standing enables them to sing the Sunday service with a short rehearsal Saturday or immediately before service, when they see the music for the first time. This is possible with quartets in a Jewish temple, where they sing the same services over and over. If the same quartet has sung in a temple for several years, as is sometimes the case, one rehearsal, even one of an hour preceding the service, is often quite adequate. But in a church with varying programs, if the music sung is worth while, that amount of rehearsal is not adequate for any *interpretation,* though the singers individually may manage to sing the notes. Artists of reputation are almost invariably willing and glad to rehearse as much as seems desirable to the director; such artists delight in doing interesting, difficult or unusual music, and, either from innate artistry or from care for their reputations, do not wish ever to sing in other than an artistic and finished manner. The difficulty arises, however, that these singers are frequently absent from the city on account of professional engagements. The only way to combat this drawback seems to be to find

the occasional weeks or days when everybody is in the city and can rehearse, and in those weeks to rehearse almost daily or on those days to rehearse diligently a goodly number of anthems in advance. The quartet thus becomes fairly well acquainted with several anthems and finish each off in one rehearsal immediately before presentation.

The director of a quartet choir has before him a task calling for discernment in the choosing of anthems suitable for quartets. While the perfectly balanced quartet gives unequaled opportunity for finished work, it does not successfully undertake the presentation of choral works requiring large volume and great fulness of tone. Hence few of the big oratorio choruses are suitable for a quartet. Such anthems as Sullivan's "Who is like unto Thee, O Lord," calling for volume of tone, and with a fugal ending, should be avoided, as the single voice on the fugue can give it only thinly and ineffectively. On the other hand, anthems like Spicker's "Fear not ye, O Israel," calling for delicacy and finish, lie within the repertory of the quartet for perfection of rendering.

The Choir in the Jewish Temple.

Under the heading of "The Quartet Choir," brief special mention may be made of the music of the synagogue. The choir in the Jewish temple in America generally consists of a quartet, double quartet, or of about ten professional singers. The character of the music used varies with the degree of orthodoxy of the temple. Many of the musical numbers have been handed down by tradition — some even from the time of King David — and will probably be found in the library of any temple in manuscript. This traditional music varies greatly in the different temples, even the notes in the same anthem differ, and each synagogue is apt to have its own "tradition" is to the interpretation. For the Reformed

Church services, various settings by such writers as Spicker, Owst, Foote, etc., are published by Schirmer, the Boston Music Company, and others.

A slight knowledge of Hebrew is easily obtained by study at home and is of considerable advantage to the director of a temple choir. For accompanying the cantor recitatives, a knowledge of Gregorian and the use of the old modes will be found very helpful in enabling one to hold the (improvised) accompaniment in keeping with the character of the recitatives.

THE IDEAL CHOIR.

First and Second Quartet and Paid Chorus.

The ideal arrangement for the musical part of the service is, to my mind, the choir consisting of a first and a second quartet and a paid chorus. For the first quartet artists of the first rank as church singers may be engaged; for the second, those of lesser position and at smaller salaries. In choosing these two quartets have distinctly first and second voices; that is, a high first soprano and tenor, a low, deep, second alto and bass, with the other voices mezzo-soprano, contralto and barytone, that the entire range may be adequately filled out in eight-part work. In the chorus the parts may be about equally divided — about twenty-six singers permits an even division of parts, with the necessary couple of extra sopranos. All voices should be chosen with a view to the harmony of the whole, care being especially exercised that individual voices shall not "stick out." Since the singers in the chorus are given a fair remuneration, they may be chosen from the younger singers preparing for professional work — singers who read well, with well placed voices under good control so that they are able smoothly and readily to follow the choirmaster's directions to crescendo and diminuendo; who have practised breath-control and are able there-

fore to respond to any demand made upon them for beautiful singing. Such voices will not be as large as those, say, of the first quartet, and care must be taken not to permit them to continuously sing *forte* at rehearsal, or in any way to strain their voices or impair the beauty of them. In finished artistic singing this is not in the least necessary, and it is exactly in these points of *artistic* singing, of interpretation, style and finish that these younger singers should be enormously the gainers by suitable choir associations.

But because these singers read well, and are responsive to the requirements of the director, there is a constantly present temptation to get along with a minimum of rehearsals, since the music is always "good enough." Instead, it must be insisted upon to one's self and the singers, that the very possession of such an equipment means a privilege which must be utilized to the full.

It is well to organize the choir, or to call them together, as the case may be, a couple of weeks before they are to sing at the church services. That is to say, after the summer vacation, or summer "cutting down" of the choir, if the full choir is to sing on the first of October, call them for first rehearsal about two weeks previously, and rehearse twice a week, that the voices may be blended and tuned to one another, and some unity and solidarity of vocal effect may be gained, instead of the individualism — the "sticking out" of individual voices — which must prevail at first. This blending of voices and solidarity of tone is most quickly obtained in doing unaccompanied work. In singing with the organ (or piano), the inequalities, the lack of unity, are not so apparent, being largely covered up by the instrumental accompaniment; but in unaccompanied work, and especially in pianissimo *a capella* singing, singers are constrained to approach their voices one to another in volume and in tone quality, and a beautiful unity is the result. This point cannot

be overemphasized: in choral singing, too much stress cannot be laid on pianissimo unaccompanied singing; it is the foundation of all things.

With such a choir as we now have under consideration, two rehearsals a week will be advisable. After special services or work involving extra strain, as work for Christmas, Easter, etc., it is possible and usually wise to hold only one rehearsal a week for the succeeding two weeks or so; it relieves the strain and gives new freshness, interest and life to the work. Attendance at all rehearsals must be obligatory. If a choir member cannot attend rehearsals at the regular stated time that member should be dropped at once, as nothing but dissatisfaction on all sides will be the outcome. In case of unexpected and unavoidable absence, as, say, from illness, there should be no failure to report it to the director. Rehearsals should start promptly on time, every one be in place at the start and stay until the close. No one who is absent from rehearsal (for any acceptable cause), should sing at the Sunday service. Insistence, quiet, gentlemanly and tactful as may be, on these points at the outset will bring about astonishing results of faithfulness and dependableness, and in the long run be much more satisfactory to every one than a more lax method of procedure.

At a first rehearsal of a vocal number it is generally deemed permissible to read it through without any attention to expression marks, but after the first time closest attention must be given to them. The motet choir in St. Thomas' Church, Leipsic (Bach's church), reads the number the first time with strictest regards for all expression marks, the singers singing *mf* or *pp* as marked, just as they sing the note *c* or *g* as written, When two rehearsals a week are held — one in the middle of the week, afternoon or evening, and one, say, Saturday afternoon — the mid-week rehearsal can be almost entirely devoted to advance and new work. (It has always seemed to me advisable to have a numbered folio,

case or box for the music for each singer, that time may be saved from the distribution which is otherwise necessitated.) First of all, the anthems for the next Sunday may be taken up, then the choir may pass on to other work. Since the Saturday rehearsal must be almost entirely given up to the perfecting, the finishing up of the music for Sunday, the mid-week rehearsal, while not ignoring the next Sunday's music, may be given up, in the main, to preparing ahead, and reading numbers of things for work in advance, always regulating the amount of time spent on any given piece of music by the nearness of the time of its presentation. This presupposes, naturally, that the choir director will constantly have prepared his lists for at least a month in advance.

Some ministers desire that the music shall always emphasize the point of the sermon, and will therefore, when possible, furnish the choir director with subjects for several weeks ahead. In other cases it is possible, if the director always has a goodly number of anthems in rehearsal, to shift them about on shorter notice, to bring them into harmony with the minister's topic for the day. One great preacher, however, said to me that he did not always wish the music to emphasize the point of the sermon; that people came to church in different moods and with different emotional needs; that sometimes the music might be attuned to a mood or reach a need to which the thought of the sermon at that service was alien.

The field of choral work open to such a choir under such conditions is large, and growing larger as each succeeding season brings the editing and publishing in available editions of much interesting and unusual choral music, from the folios of the old Latin church music, from the Russian and the most modern writing of today. The classes of music of main interest to the choir conductor of today are:

(*a*) The standard anthem music, very largely of the English school, as Stainer, Sullivan, etc. Under this head may be included selections from the oratorios. Such a num-

ber as the Mozart "Agnus Dei"—"Thou that takest upon thee the sins of the world, give us peace, O Lamb of God"—gives a choir opportunity for a strong emotional appeal. The first phrase, taken suddenly, almost *sforzando,* with a strong stress upon the word "takest," with a definite stress on each of the words of the phrase "away the sins of the world," is effectively followed by the *pianissimo* effect in the pleading prayer, "Give us peace, O Lamb of God." Here, as everywhere else, the immediate emotional appeal is very dependent upon the distinctness with which the words are enunciated, upon the attack and the proper stress or value given to the words which are of importance to the content, no matter whether the *music* is *marked* to indicate such an effect or not. The musical composer may often presuppose a sense of values in the poetic sensibilities of the interpreter.

Such an anthem as "Who is like unto Thee, O Lord," of Sullivan, gives the effect of magnificent contrast in the *forte* declamation — each word slightly separate and enunciated in declamatory style — "Who is like unto Thee," etc., from the full choir, followed by the *mezzo-forte-to-piano,* extremely legato part, "Thou shalt bring them in," etc., to be sung by the solo quartet.

The simplest anthem perfectly interpreted by such a choir can become a thing of rarest beauty. Stainer's "God so loved the world," beautiful, it is true, at all times, can be so exquisite and appealing that the congregation will sit with bated breath and hearts stirred with deepest emotion. This presupposes the pure tone of such a choir as we have called "The Ideal Choir," singing it unaccompanied; it presupposes absolute exactness of attack on every phrase, absolute oneness in leaving each phrase and each word; perfect enunciation and unwavering attention on the part of the choir to each slightest demand from the conductor.

If I were to attempt an analysis of such an anthem, as to what, in detail, one would require from the singers, I should say somewhat as follows:

"God so loved the world, God so loved the world, that He gave His only begotten Son, that whoso believeth on Him should not perish, but have everlasting life. For God sent not His Son unto the world to condemn the world, God sent not His Son into the world to condemn the world, but that the world through Him might be saved. God so loved the world, God so loved the world that He gave His only begotten Son, that who believeth in Him should not perish, but have everlasting life, everlasting life, everlasting life, but have everlasting life. God so loved the world, God so loved the world."

The choir (without accompaniment) should enter softly but exactly, *crescendo* very gradually up to the end of the second "world," then *decrescendo* again gradually to *mezzo-piano* on "Son"; slightly separate "God" from the succeeding word "so," that the "so" may be stressed perceptibly though not too violently; beautiful caressing tone on "loved," being careful to finish the word — the "ed" syllable — clearly, that it may not slur into "the"; also with "that he" (not that 'ee); slight stressing of "gave," still more on "only"; slight stress on "whoso." These matters of stress must be very deliberately done, that there is no eruptive sense, that the stress is not sufficient to call attention to itself but only sufficient to bring out fully the intention of the passage. This opening sentence should be delivered in a calm, dignified, confident manner, yet not loudly or pronouncedly — not as a promise or warning would be — but with such an ingratiating tenderness of tone-color that it may make an emotional appeal. The word "perish" comes with explosive effect, yet not too loudly; in it is the sudden terror of the idea of utter destruction. The repeated phrase "should not perish," comes a little stronger and louder. The word "not" in each case should be carefully given full value. Crescendo to the triumphant "but have everlasting life."

The second section, "For God sent not His Son . . . saved," is not so much imbued with tenderness as the others,

but more with reassurance, hence it is slightly more decided in delivery and may be taken at a slightly accelerated tempo. The enunciation should be very careful, the words separated sufficiently to bring out each one (without being in any sense staccato). Dwell on each word "God," "sent," "not"; special force, indeed an approach to explosiveness, on the word "condemn"; crescendo that the reiteration of this phrase in the second "God sent . . . world" may be more forceful; then quieting down to *piano* yet still assured "but that the world," etc., bringing out each word, and not by any means losing the value of each syllable of the last word, "saved" (sa-av-ed). The first section is then repeated, entering, however, even more softly than the first time, continuing the same to the climax "that . . . have everlasting life." Bring out the contrast by detaching the "but" and "have" slightly; accent "everlasting" and bring out clearly the fact of "life" (and not perishing); crescendo gradually, slowly getting larger and larger tone, more and more volume to the climax of the whole work, "everlasting life"; then slightly less volume on the second "everlasting life" and swell again on the final "but have everlasting life." Then entering *mezzo-piano,* each word tenderly brought out, by separating somewhat from its neighbors, gradually ritard and diminuendo on "God so loved the world," with each time slight special stress on "so"; dying away into the second "God *so* loved the world," *ritard,* and so soft that it is barely more than a whisper and the last word dies away almost imperceptibly into silence.

Sections of the oratorios make interesting numbers, especially as they permit of occasionally arranging for one of the solos to be sung preceding one of the chorus numbers, lending variety to the service. Thus "Thy Rebuke" (The Messiah), can fittingly be used in Lent, near Good Friday, followed by the chorus, "Behold the Lamb of God," and so

on in many instances. The Bach cantatas and the Passion music furnish many opportunities for selections appropriate to the season of the church year.

(*b*) A second class of music open to such choirs is the old Latin music of the church, which is now becoming available with English text, owing to the work of the various musical art societies in America, who have given impetus to the performance of these classics of church music and so given publishers an opportunity and incentive for their publication. Much of this music is not at all easy, or at least is unusual, and should be thoroughly rehearsed, in order to get the effects possible to a worthy interpretation. As practically all this music is *a capella;* i. e., without accompaniment, its presentation is fairly limited to such choirs as those of which we now write, with the beauty of tone, readiness in the reading of music, surety of pitch, voice control, etc., which would go to a satisfactory and unlabored performance. In their sincerity, truth and tenderness, their childlike interest in all that concerned the Christ and all the members of His earthly family and fellowship, they carry us back out of a workaday, materialistic age into the age of mystery and of faith.

(*c*) A third and most interesting class of music available only of late for choir service is the Russian. Russian music is filling a large place in recital programs, in the opera and on orchestral programs, but we have not yet made the use of it that we might in our church programs. Tschaikowsky, Glinka, Bortniansky, and others have given us beautiful music for the church. This music is also all for voices unaccompanied, as there are no organs in the Russian Church. The Russian Church is a cult, a hierarchy, entirely apart from the people's daily lives. It founds no asylums, establishes no hospitals, cares *as a church* (I am not speaking of individual priests), not at all for the physical, everyday well-being of its people. It stands to them for heaven, and the way to heaven. Hence the Russian Church music has in it

no consciousness of sin, no pleadings for forgiveness or tender care, but an exaltation of contemplation of the Divine Beauty, and the wonder of the Trinity. It is always a song of adoration, inviting us to lay care from our hearts and be lifted to those rare regions in which cherubim and seraphim, forever spotless and sinless, hymn eternally about the throne "Holy, Holy, Holy."

(*d*) The opposite extreme from this in music is the ultra-modern music, mainly of the German school, as that written by Hugo Wolf, Georg Schumann, etc. Most of this work is for voices unaccompanied and is extremely difficult, owing to the very unusual intervals, the close harmonies, the very discords felt by the composers to express the content of the poems. These sacred songs are modern in the highest degree; in their complexity, their involved character, the restlessness, the struggle, the warring notes of despair and aspiration, each song a picture of the whole life or one of its crises. From their very nature they demand violent contrasts in their singing, exceedingly fine and often sudden *pianissimo* effects, tremendous climaxes, and especially great variety of tone color.

Cycle of Six Sacred Songs, by Hugo Wolf, for voices unaccompanied. No. 5:

"Thy will be done forever!
Dark, silent grows the land.
Within the coming storm,
Lo, I trembling, trembling, see Thy hand.
Lord, ne'er forsake us when we to judgment,
When we to judgment have to go.
I bow my face before Thee, my face before Thee,
In penitence and woe.
Thy will be done forever! Thy will be done forever!
Forever, Lord, forever; be done, done forever!"

In the songs in this cycle the melody passes from one part to another and the controlling voice is indicated by marking it so: ⌐——⌉. The entrance in this one chosen as illustration should be *piano,* but very clear and

exact, and while the first line, "Thy will be done forever." is very *legato,* in the quiet, inactive tone and manner of resignation, the words should be carefully separated and distinct. With the entrance of the second phrase, "Dark, silent grows the land," the voices drop to *pianissimo* and the tones should be heavily "covered,"—"dark"—to convey that atmosphere of mysterious gloom and brooding silence which both text and music will express if lent the aid of tone-color. But through the sultry darkness of a grief like the Christ's in Gethsemane, come the quivering, breathless premonitions of the great trial, the crucial test, the day of doom. With fear, returning life puts more animation and strength of voice into "Within the coming storm," *crescendo* and slightly *accelerando* to full slow swell on "Lo, I," dropping off suddenly to *piano* on the first syllable of "trembling," swell on the last syllable, "-ling," which swell lasts over the first syllable of the repeated word, "*tremb*ling," with again *piano* effect on the last syllable, "-ling." So: "Lo, I, tremb-ling, trembling," the first syllable of the word being also distinctly *stressed* each time. The resultant effect is almost one of imitation of spasmodic trembling, fear in the voice. The *piano* effect of the last syllable of "trembling" is maintained to the end of the line, "see Thy hand," which phrase the tenors alone carry over without break into the next, "Lord, ne'er forsake us." The tone-color, dark in the first two lines, fearing, agitated in the second two, becomes pleading, though still imbued with terror. "Lord, ne'er forsake us," slowly, pleadingly, very distinctly and with each word given its full value; slight, very gradual *accelerando* on "When we to judgment," with stress of awe on the word "judgment;" gradually increasing volume and quickening tempo through the next line, yet never so fast as to destroy the weight of dread in the words, "When we to judgment (stress) *have* to go." The volume

has been steadily increasing until with the entrance of the next line, the great dissonances of clashing last trumps and human cries — whether in any of the world's daily judgments or "cups" of sorrow, or in the Last Great Day — come out with all the reserve power there is in the voices. "I bow my face before Thee, my face before Thee," *fortissimo,* each word brought out clearly, a truly thrilling, full, complete climax of the whole work. With the second "my face before Thee" the volume is slightly lessened to sink slowly softer and softer in mournful cadence into "in penitence and woe." The word "penitence" will, in strength of accent and tone-color, bring out the remorse that has been a sort of hidden "motif" behind the whole poem.

The succeeding repetitions of the phrase "Thy will be done forever" carry us through every possible mood in which these words may find utterance; the first one seems wrung from that very "penitence and woe" of the preceding line, but with the renunciation comes victory over self and all things and its consequent exaltation. So, while the first "Thy will be done" starts softly, it increases in volume, swelling on the words "done forever" to *mf* on the second phrase; higher and higher the tones are placed, louder and louder the volume swells; it is a rhapsodic utterance, an ecstasy of renunciation to the great *fortissimo* climax, "Forever, Lord!" In all of this care must be taken to bring out the words, to separate, for example, this "forever, Lord," so as to get an almost explosive attack upon "Lord." Then the ecstasy still in possession is subdued, half-breathed; the great outburst is past, but in spiritual remoteness from self, the soul breathes out its self-negating absorption in the Divine; softer and more soft until the voices die away into silence on the last "forever."

With this great body of magnificent literature available the director of such a choir will never be at a loss for inter-

esting and varied music for the services, and for really absorbing work for as many rehearsals as he can contrive. And as for the director himself, he will *study, study* to make sure that he finds all that is contained in the works, great and small masterpieces of their kind, and to find the most impressive means of interpreting to others what was in the mind of the creator. To this end a choir director should never limit his study to work for the choir, but should study the large vocal scores and especially the orchestral scores. For the broader a man is the more understanding he will put into his directing; the deeper he is the more profound will be his insight, and — granted the original interpretative gift — the more he knows, thinks, feels, the bigger and more powerful will his interpretation be.

LIST OF ANTHEM BOOKS.

Some anthem books especially of value to the choirmaster who for any reason does not wish to purchase each anthem separately:

1. Forty Anthems for Use in Liberal Churches. (O. Ditson & Co., Boston.) An excellent and varied collection of medium difficulty, containing such anthems as: Barnby, Abide with Me; Farrant, Lord, for Thy Tender Mercies' Sake; Mendelssohn, How Lovely are the Messengers; Sullivan, I Will Sing of Thy Power; Watson, Hear, O Lord, etc.

2. Short and Easy Anthems for Mixed Voices. (O. Ditson & Co., Boston.) This collection contains thirty-six anthems, easier than those in No. 1, as a whole, but equally good, as: Abt, O Lord Most Holy; Arkadelt, Give Ear unto my Prayer; MacFarren, The Lord is my Shepherd; Stainer, God So Loved the World; etc.

3. Choir Book, from Schirmer's Household Series, No. 80. (G. Schirmer, New York.) Contains eighteen good anthems of very moderate difficulty, as: Rheinberger, Evening Hymn; Roberts, Seek Ye the Lord; Woodward. The Radiant Morn; etc.

4. An Anthem Book for Use in Liberal Churches. (G. Schirmer & Co., New York.) Contains forty anthems of greater difficulty than No. 3, as: Beethoven, The Heavens Are Declaring; Chadwick, Come Unto Me; Goss, The Wilderness; Parker, The Lord Is My Light; Tschaikowsky, Hymn of Praise.

5. Anthems and Motets. H. B. Shelley. (G. Schirmer, New York.) Valuable mainly for the ten responses for non-liturgical services: three communion hymns, three glorias, a sanctus, etc.

O. Ditson & Co. publish a volume of responses also, called "Fifty Responses for Choirs."

6. G. Schirmer's Anthem Books. In three volumes, containing respectively twenty-two, twenty-one, and twenty-four anthems, mainly by American composers of the present day, as Shelley, Bartlett, Gilchrist, etc.

7. Service Books for Boys and Men. Novello. (H. W. Gray Co., New York.)

8. Chorister Series of Church Music. Suitable for boys only, or girls' schools and ladies' colleges.

9. Novello's Cathedral Choir Book. (See Novello's Catalog, No. 2 A.)

10. Novello's Octave Series of Anthems, in seventeen volumes. List of contents found in Catalog No. 2 B.

11. Ouseley, Fred A. G. Collection of Anthems, in two volumes, arranged according to the seasons and festivals of the church.

12. Pratt, John. Two volumes of Anthems, selected from the older writers, as: Pergolesi, Carissimi, Mozart, etc.

LIST OF ANTHEMS.

A suggestive list of anthems (no solo numbers) requiring in the main a fairly good choir; in number about enough to offer a different anthem at each service for one service a Sunday throughout a year. These following anthems have been tried and found effective and well liked. This list is by no means exhaustive, but simply suggestive:

Abt — O Lord Most Holy (Lent or Communion).

Arkadelt — Give Ear unto My Prayer (Lent or Communion).

Baldwin — Tarry with Me, O My Saviour (barytone solo and chorus).

Barnby — 1. Break Forth into Joy (Advent or Eastertide). 2. King all Glorious (Easter or Ascension). 3. Sweet Is Thy Mercy, Lord. 4. Crossing the Bar (funeral or memorial).

Beethoven — The Heavens Are Declaring (Springtime).

Buck — Rock of Ages (hymn-anthem).

Chadwick — 1. God to Whom We Look Up Blindly. 2. God Who Madest Earth and Heaven. 3. Sun of My Soul (soprano solo and chorus).

Clough-Leiter — They Have Taken Away My Lord (Easter).

Coombs — God Shall Wipe Away All Tears (alto solo and chorus).

Dvořák — Blesed Jesu, Fount of Mercy.

Elvey — 1. Arise, Shine (Advent, Christmas). 2. Praise the Lord.

Foote — 1. God Is Our Refuge and Strength. 2. Into the Silent Land (for women's voices, also for male voices).

Farrant — Lord, for Thy Tender Mercies' Sake.

Faure — The Palms (Palm Sunday; barytone solo and chorus).

Foster — O For a Closer Walk with God (barytone solo and chorus).

Gadsby — Rejoice Greatly (Advent or Palm Sunday).

Garrett — Prepare Ye the Way of the Lord (Advent).

Gaul — They that Sow in Tears.

Gilchrist — The Day Is Gently Sinking to a Close (barytone solo and chorus).

Goss — 1. O Saviour of the World (Lent or Communion). 2. The Wilderness Shall Rejoice (Advent).

Gluck — 1. O Saving Victim (bass solo and chorus). 2. Great Redeemer, Friend of Sinners (soprano solo and chorus).

Gounod — By Babylon's Wave (for festival use; will combine with barytone solo, Howell's By the Waters of Babylon). 2. O Saving Victim. 3. Sanctus (tenor solo and chorus). 4. Unfold, Ye Portals (Easter; suitable with trumpets and drums). 5. Ring Out, Wild Bells (New Year's; arranged by Gilchrist).

Hanscome — Brightest and Best (Christmastide; barytone solo and chorus).

Haydn — The Heavens Are Telling (may combine with solo, With Verdure Clad).

Handel — 1. Surely, Surely, He Hath Borne Our Griefs (Lent, near Passion week; may be used with alto solo, He Was Despised). 2. Behold the Lamb of God (Lent, near Good Friday; combines well with tenor solo, Thy Rebuke Hath Broken His Heart). 3. Hallelujah Chorus (Christmas, Easter). 4. Let Their Celestial Concerts (especially good with choir of boys and men).

Haydn — Lord Christ, When Thou Hadst Overcome (Easter).

Himmel — Incline Thine Ear.

Knox — O Pray for the Peace of Jerusalem (dedication service).

Mendelssohn — Life Thine Eyes (trio for ladies' voices; combines with bass solo, It Is Enough — Elijah). 2. Judge Me, O God (unaccompanied motet).

McPherson — In the Beginning. On This Day His Love Was Shown (Christmas).

MacFarren — The Lord Is My Shepherd.

Marcello — O Lord Our Governor (soprano solo and chorus).

Marks — The Day Is Past and Over.

Martin — 1. Ho, Every One That Thirsteth. 2. Holy Spirit, Come, O Come. 3. O Come Before His Presence with Singing. 4. Whoso Dwelleth Under the Defence.

Maunder — Praise the Lord (Thanksgiving).

Mozart — 1. Jesu, Word of God Incarnate (Communion). 2. Thou That Takest Away the Sins of the World (Agnus Dei; Requiem Mass; separately, by Novello).

Parker, H. W.— Behold Ye Despisers (Easter; good with trumpets and drums).

Parker, J. C. D.— Light's Radiant Morn (Easter; brass and drums). 2. Behold Thy King Draws Near (Palm Sunday).

Pergolesi — 1. Glory to God in the Highest (Christmas). 2. O Lord Have Mercy (bass solo and chorus).

Reinecke — Softly Now the Light of Day (evening).

Rheinberger — Evening Hymn.

Rhigini — The Lord Is Great (especially brilliant with choir of boys and men).

Roberts — Seek Ye the Lord.

Rossini — Inflammatus (soprano solo and obbligato. Arranged as patriotic anthem, God of Our Fathers, by W. T. Smedley. Suitable on patriotic program with such numbers as Elgar's Land of Hope and Glory and Dekoven's Kipling's Recessional).

Shackner — Sound the Loud Timbrel (suitable also for patriotic occasions).

Schubert — The Lord Is My Shepherd. 2. God Is My Guide.

Shelley — 1. The King of Love My Shepherd Is. 2. Saviour, When Night Involves the Skies. 3. Hark, Hark, My Soul.

Spicker — Behold, There Shall Be a Day.

Spohr — Blest Are the Departed (funeral or memorial).

Stainer — 1. And All the People Saw. 2. I Am Alpha and Omega. 3. Lo, the Summer Comes Again. 4. They Have Taken Away My Lord (Easter). 5. What Are These That Are Arrayed? 6. Who Is This That Comes from Edom? 7. God So Loved the World.

Sullivan — 1. I Will Sing of Thy Power. 2. I Will Mention the Loving-kindness. 3. Who Is Like unto Thee,, O Lord? 4. O Gladsome Light.

Steggall — God Came from Teman (Trinity or Whitsuntide).

Tours — God Hath Appointed a Day. 2. While the Earth Remaineth (Thanksgiving).

Watson — Hear, O Lord.

Webbe, Samuel — Christ Being Raised (Eastertide; alto solo and chorus).

West — The Lord Is Exalted.

Woodward — 1. Comes at Times a Stillness. 2. The Radiant Morn.

TESTED ANTHEMS WITH ENGLISH WORDS.

Some of the old Latin, Russian and modern anthems referred to in the section treating of "The Ideal Choir." Tested anthems with English words, for voices without accompaniment, found of unusual beauty:

Palestrina — 1. O Saviour of the World. 2. I Love the Place, O Lord.

Vittoria — O All Ye That Pass By.

Schuetky — Let Heaven and Earth Praise.

Tschaikowsky — 1. Light Celestial. 2. Christ When a Child. 3. Hymn to the Trinity.

Bortniansky — Like a Choir of Holy Angels.

Glinka — Cherubim Song.

Walford Davies —"Noble Numbers": 1. God Said to Dwell There. 2. In the Hour of My Distress.

Gustav Schreck — Over All the Hill-tops Is Rest.

Herzogenberg — Comest Thou, Light of Gladness.

Mendelssohn — Judge Me, O God.

Hugo Wolf — Cycle of Six Sacred Songs: 1. Looking Upwards. 2. Harmony. 3. Resignation. 4. The Last Prayer. 5. Submission. 6. Exaltation.

Georg Schumann.— Lord, How Long?

T. Tertius Noble — 1. I Will Lay Me Down in Peace. 2. Souls of the Righteous in the Hand of God. 3. O Hearken Thou Unto the Voice. 4. Fierce Was the Wild Billow. 5. O Wisdom, Spirit of the Holy God. 6. Come, O Thou Traveler Unknown. 7. Hail, Gladdening Light.

See also list of Novello's old English writers, Purcell, Gibbons, etc., and the Musical Art Series of New York (G. Schirmer), and Fischer & Bro's Latin church music in translation.

LIST OF LENTEN CANTATAS.

A suggestive list of effective Lenten Cantatas, suitable for performance also on Good Friday and, at discretion, on Easter Sunday:

Buck — Story of the Cross.

Dubois — Seven Last Words of Christ Upon the Cross.

Gaul — 1. The Holy City. 2. Passion Service.

Macfarlane — The Message from the Cross.

Marks — Victory Divine.

Maunder — 1. Olivet to Calvary. 2. Penitence, Pardon and Peace.

Moore — The Darkest Hour.

Mercadante — Seven Last Words of Christ.

Rossini — Stabat Mater.
Schuetz, Heinrich — Seven Last Words.
Shelley — Death and Life.
Stainer — Crucifixion.
Ward — The Saviour of the World.

Of Greater Difficulty.

Beethoven — Mount of Olives.
Dvořák — Stabat Mater.
Gounod — Redemption.
Spohr — Last Judgment.

LIST OF CANTATAS FOR FESTIVAL SEASONS.

A suggestive list of cantatas for other festival seasons in the Church:

(a) For Christmas.

Bach — Christmas Oratorio.
Buck — The Coming of the King.
Gade — Christmas Eve.
Mendelssohn — Christus.
Parker — The Holy Child.
Saint-Saëns — Christmas Oratorio.

(b) For New Year's.

Bach — Come, Redeemer, Come (a cantata for the New Year festival).

Buck — Song of the Night (midnight service for New Year's Eve).

(c) For Thanksgiving Day.

Foster — Seedtime and Harvest.
Garrett — Harvest Cantata.
Weber — Jubilee Cantata.

LIST OF CHRISTMAS CAROLS.

A few collections of Christmas Carols, proven of beauty for *a capella* choir singing. Arrangements by:

Gevaert — Old French Christmas Carols.
Reger — Old German Christmas Carols.
Riedel — Old Bohemian Christmas Carols.
Henry Knight — Some English Christmas Carols.
Stainer — Collection of Twelve Christmas Carols.
F. Damrosch — Three Kings; Holy Night, etc. (See Musical Art Series of New York.)
Herzogenberg — Comest Thou, Light of Gladness.

BOOKS OF REFERENCE.

Books of reference on choirs and choral conducting, of interest to choir directors:

Berlioz — On Conducting.
Wagner — On Conducting.
Weingartner — On Conducting.
Stainer — Music of the Bible.
Wodell — Choir and Chorus Conducting.
Mees — Choirs and Choral Music.
E. Dickinson — Music in the Western Church.
Curwen — 1. The Boy Voice. 2. Studies in Worship Music.
Barrett — English Church Composers.
Gould — Church Music in America.
Foster — Anthems and Anthem Composers.
Julian —A Dictionary of Hymnology.

Such reference works as Spitta's Life of Bach (3 vols., Novello); The Oxford History of Music (University Press), are of greatest interest and advantage to the choir director.

Publishers' catalogs are very helpful as guides, as: Novello, Ewer & Co. (H. W. Gray, New York): Church

Music Catalogs. Also special catalogs of music suitable for special occasions.

G. Schirmer & Co. (New York): Choirmaster's Guide, and other catalogs.

O. Ditson & Co. (Boston): Choir Leader's List of Music for the Protestant Church. Special list of music for the Roman Catholic Church.

A. P. Schmidt (Boston): Classified list. Special list for the Roman Catholic Church.

John Church Co. (New York and Cincinnati): Octavo Music for All Choirs.

J. Fischer & Bro. (New York): Specialty: Old Latin Church Music, and Roman Catholic.

Clayton F. Summy (Chicago): Short List of Choir Music; agent for the London firms.

HARRISON M. WILD

Organist and Conductor

Born at Hoboken, N. J., in 1861. With the exception of one year spent in Leipsic, his musical education was received in Chicago, studying organ under Creswold and Clarence Eddy, and piano under Emil Liebling. Since 1898 he has been organist of the Grace Episcopal Church, Chicago.

ORGAN INSTRUCTION

A GRADED COURSE.

HARRISON M. WILD.

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ORGAN INSTRUCTION

HARRISON M. WILD.

FOREWORD; AIM.

There is being sought in all departments of learning that perfect course, which, followed step by step, may make of the ordinary student the perfectly trained and well-equipped man. With the extraordinary, the very stupid or the prodigy, we have nothing to do; each has made for him or makes for himself his own course.

It will be the aim of this paper to present a brief survey of the best known materials, have a word concerning Methods, Pedal Study, Registration, Accompanying and Hymn-Playing, then table as nearly as possible in progressive order the more important works of some of the composers, give a progressive order of compositions which may be used, by organists in all stages of development, for church work, and finally to suggest such a course as will permit a progressive training from the very first to mastership, a course which has been tried and with eminent success.

In America we have to deal mainly with those who turn to organ study for what there is "in it"; and, since that class is so large, while notwithstanding we recognize with Europeans the enormity of the crime against artistic and

prescribed development, it shall be our purpose to not only suggest a course for such as these but the regular one where time is of no special object, and the desire to excel greater than the wish for the monetary reward.

In France and Belgium the method of Lemmens is most religiously followed, and since that method is a gradus ad parnassum, since it is concerned with the development of all the minutiæ of organ-playing, it is as safe to follow as anything which may be conceived.

The great standard of three countries is the Rink Method, but here no such attention is given minutiæ. It would better be followed with a master whose ears, eyes and mind are keen. It can be had in abridged form in the Edition Ashmall.

In England we find the original school of W. T. Best, and this offers a simpler route, in that at first the exercises present but little simultaneous manual and pedal work. A standard English method, one that has much vogue, and now to be had enlarged by an American editor, James H. Rogers, is Stainer's.

Germany has, beside Rink, Schneider and Merkel. This last to be had edited by John White.

In America there have appeared lately methods by Clemens, in which are advanced some novel pedal ideas, and the Master-Studies of Wm. C. Carl.

While few of these aim at those elementaries so carefully cared for by Lemmens, they would all arrive eventually under careful guidance of a master.

Frederic Archer has also put forward a method which in many features marks it second only in importance to Lemmens.

At this point the method that has been followed with success, the one that serves that class of organists which, only in America, I believe — gets ready to play an already

building organ, might appear, but will be reserved for and found under the heading Suggested Courses.

PEDAL STUDY.

It will be borne in mind that method will not make any one play. A method, backed up by hard, intelligent work is invincible; but as between method sans work and work sans method, the latter will win out every time.

The great trouble with method is that ofttimes, in order that rules may not be broken, a method applied makes difficult, or practically impossible, that which through the breaking of rule, might be made fairly easy. The opinion expressed by Rubenstein, " Play with your nose, if you will," seems to cover the point. However, we find the ordinary pedal method in such works as Schneider, Schneider-Allen, Schneider-Warren and the second book of the Original School of W. T. Best; the greater one, adhered to by the Frenchmen, in Lemmens, and the very last word in pedal-playing, a work so comprehensive as to more than furnish materials for adequate technic for all that can be found in the literature, in the " System of Technical Studies in Pedal-Playing " by Nilson (Schirmer Ed.).

There are but few rules for pedal-playing. To sit in the middle of the bench in such way that the limbs are free, the bench being of such height as to allow comfort in playing easily from toe to heel, and the knees together to promote stability and to gauge distance. Press quickly, do not stamp, and in legato have the sense of keeping in the key. These are about all that are necessary. Below middle C the right foot will be forward and will play the raised notes in that octave; above middle C the left foot will be forward and play the raised notes in that octave, or twelfth in very modern organs.

REGISTRATION.

Registration is almost like orchestration and one's freedom is great.

We have the four kinds of tone: 1, Diapason; 2, String; 3, Flue or Flute; 4, Reed, and these can be thought of in quantity and quality, and in the ratio of quantity singly and collectively. A reed against a flute, a flute against a string, with nice sense of balance of solo and accompaniment, or one quantity against another, as, for instance, a mezzo-great against a full swell, these offer the contrasts. It will be remembered that normal pitch is eight feet. When a registration is indicated it is suggested only, and one must first discern what is effected, or what effect is intended, and then serve or meet this idea as well as the organ at hand will permit.

One will speedily learn that certain stops have a quality and quantity that dominate, so that with a salicional, stop diapason, violin diapason, and open diapason, with a strong oboe, the dominant quality is reed. Take the reed off and the open diapason predominates.

This knowledge permits contrast in color in group or collective registration. That which permits orchestral coloring is as much a separate study and highly developed sense, and requires as great technic to handle as successful orchestration, and the student will best learn this by a careful study of the works of Lemare and Archer. A sufficient table of stops, kind of tone, quantity and pitch, will be found in Eddy's Church and Concert Organist, Book II.; an exhaustive list of 425 registers in Thomas G. Shepard's "Pipe-Organ Method"; and a fair list in each of Best's Original School and Stainer's Organ Method.

ACCOMPANIMENT.

Works on organ accompaniment are many. The student will find in the Novello Primers, Whiting's Works, Buck's "Choir Accompaniment," Thos. G. Shepard's "Pipe-Organ Method," and Anna H. Hamilton's "Hymn Playing" a wealth of ideas, much to ponder and practise.

The points to be borne in mind in a good organ accompaniment are:

1. The legato and sustaining without which the sound will be unorgan-like.
2. A firm and distinct rhythm.
3. Wide spacing of parts to be avoided.
4. Double thirds and sevenths in lowest octave to be avoided absolutely.

The pedal part may be played well up to the right hand, and this permits the freeing of the left hand for manipulation of the stops. If the right hand is needed for a change of registration the left hand must be taught to take the place vacated by the right hand. The phrasing and time must remain undisturbed by anything else going on, page turning or registrating, for example.

HYMN-PLAYING.

To play the hymn-tune well is the first duty of the church organist. Here the organ-like sustaining, the crispness of rhythm, are the two great factors, and there must always be a sufficient number of notes held to produce the organ-like character, and a sufficient number of notes struck to produce rhythm and time upon which the congregation may rely, and out of which they may derive confidence. The pupil must not be satisfied until any hymn-tune can be read at sight quickly and perfectly.

ARRANGEMENTS.

Of the thousands upon thousands of arrangements for the organ it is needless to speak. They are to be had from the very simplest by such as Calkin and Westbrook, to the most complex by such as Archer, Best, Guilmant and Lemare, everything from the simple song to the complete symphony.

CONCERTOS.

For a table of these, and like tables of music for organ and other instruments in ensemble, I would refer to the "Führer durch die Orgel-Litteratur," published by Leuckhart.

GRADED COURSES.

Suggested Course No. 1.

Lemmen's Organ Method Complete.

By the time this has been mastered any work of the fifth grade of difficulty may be taken up, and from then on it is a question only of the careful selection, the point being of course quality and not quantity, aiming at the perfect mastery of all that is undertaken.

Course No. 2.

If the Rink School is adopted, one may follow up with the beginning of the second book, with pieces from the grades one and two, with book three from grades three and four, and from there on proceed as in Course 1.

Course No. 3.

1. Schneider-Allen "Pedal Basses."
2. Nos. 7, 6, 25, 23, 20. 19, 17, 12, 26, 32, 34, 16, 14, 22, 18 (3, 2, 5, 8, 9, 10, 11, 13, 15, 4, 1, 24), 27, 28, 29, 31,

30, 35, 33, 36, 44, 45, 43, 42, from the "Organ in Church," Clarence Eddy, the numbers in parentheses being omitted if thought best.

3. The Buck "Pedal Phrasing Studies."

4. Nos. 6, 8, 5, 1 and 3 of the "Eight Small Preludes and Fugues," Bach, in the Schmidt Edition, these two last sections being interspersed with selections from pieces graded 1 and 2, with Hymn-Playing taken up in the ordinary way of

I. Without pedal.

II. With pedal — this at first to be written in by the pupil.

III. The soprano part played as solo, alto and tenor as accompaniment in left hand upon another manual, the bass part being played by the pedal in exact position the voice sings.

This latter form is an invaluable exercise for the left hand, pedal, reading, independence and quick disposition of voice parts.

5. Nilson's Pedal Studies enter here and are to be kept up to the finish of study.

6. The Bach course along with the graded pieces classic and romantic.

SELECTED WORKS OF A FEW MASTERS:

BACH.

Some of the Short Choral Preludes, Bk. V., Peters' Ed.

Eight Small Preludes and Fugues (Schmidt), Nos. 6, 8, 5, 1, 3.

Prelude and Fugue (Cathedral), E minor, Bk. III.

Canzona, Bk. IV.

Fugue (The Lesser or Little) G minor, No. 7, Bk. IV.

Fantasie and Fugue, C minor, No. 6, Bk. III.

Toccata and Fugue, D minor, No. 4, Bk. IV.

Prelude and Fugue, G minor, No. 5, Bk. III.
Fugue, D major, No. 3, Bk. IV.
Dorian Toccata and Fugue, No. 3, Bk. III.
Toccata in F, No. 2, Bk. III.
Fugue, D minor, No. 4, Bk. III.

Here some of the larger Choral Preludes if deemed advisable. Bks. VI. and VII.

St. Ann's Fugue, E flat, No. 1, Bk. III.

Prelude and Fugue, G major, No. 2
Prelude and Fugue, A minor, No. 8
Prelude and Fugue, C minor, No. 6
Prelude and Fugue, C major, No. 7
Prelude and Fugue, B minor, No. 10
Prelude and Fugue, E minor, No. 9
Fantasia and Fugue, G minor, No. 4
} Bk. II.

Passacaglia, Bk. I.
Six Sonatas, complete, Bk. I.
Six part Fugue from "Das Musikalische Opfer."

It is almost self evident that practically all of Bach — not alone his organ works — is of value to the student, but if the foregoing list has been mastered there is nothing left but to give the necessary time to become familiar with the contents of whatever may be taken up.

In the Edition Steingraeber, Paul Homeyer, teacher at the Leipsic Conservatory, has edited three volumes of the Bach Organ Works; he has fingered the manual parts, marked the pedal part, explained the ornaments, and arranged the thirty-eight selected works in progressive order.

REGER.

In 519 Public Organ Recitals, 79 of these in New York City, 40 in St. Louis by Guilmant, 300 in Pittsburgh, and the remainder scattered, of Reger's vast and learned writings for organ but seven compositions appear.

1. Benedictus, Op. 59.
2. Pastorale, Op. 59.
3. Ave Maria, Op. 80.
4. Intermezzo, Op. 80.
5. Fugue in D.
6. Romanza.
7. Fantasia on "Ein' Feste Burg."

Most of his compositions are the very last word in polyphony, and only those knowing their Bach thoroughly should attempt this work.

HANDEL.

Of the eighteen Concertos of Handel, available in the
Novello Edition, edited by W. T. Best;
Augener Edition, edited by W. T. Best;
Guilmant Edition;
Schott Edition, edited by S. de Lange, and
Schott Edition, edited by B. Sulze.

Guilmant played the following in his series of forty concerts at the St. Louis World's Fair:

Concerto in D minor,
Concerto No. 4 in F,
Concerto No. 2 in B flat,
Concerto No. 1 in G,

and this list may be taken as the wisest selection.

All of the Handel choruses, as well as his overtures and many miscellaneous compositions, are to be had arranged by W. T. Best.

RHEINBERGER.

Twenty-two Sonatas, and many smaller compositions, Op. 156, twelve pieces, of which "Vision" is best known, and Op. 167, twelve pieces.

The most available sonatas are those published by Schirmer and edited by Lemare:

Op. 88 — Op. 98 and Op. 154.

Op. 132 and Op. 119 will be found splendid study, but so, indeed will all, the selection being more a matter of taste. All are difficult. His two Concertos, Op. 137 and Op. 177, will repay study.

THIELE.

1. Chromatic Fantasia and Fugue.
2. Concert Piece, C minor.
3. Concert Piece, E flat minor.
4. Theme, Variations and Finale in A flat.

MERKEL.

A great number of small preludes and postludes, but a sufficient number may be found in Eddy's "Organ in Church" to serve as beginning.

Four Trios, Op. 39.
Christmas Pastorale, Op. 56.
Two Andantes, Op. 122.
Pastorale, Op. 103.
Six Organ Pieces, Op. 100.
Fantasie, Op. 133.
Concert Adagio, Op. 35.
Nine Sonatas, of which, preferably, Nos. 2, 5, 1, 6 and 9.
(No. 1 as arranged for one performer by Tuerke) Concert Piece, E flat minor.

GUILMANT.

Communion, G major.
Prayer, E flat.

Invocation, B flat.
Cradle Song.
Elevation, A flat.
Andante con Moto.
Prayer, in F.
First Offertory on Two Christmas Hymns.

Here a selection from the "Practical Organist" arranged with pedal obbligato — 2 vols.:

Marche Religieuse, in F.
First Meditation, A major.
Elegy-Fugue.
Allegretto, B minor.
Lamentation.
Grand Choeur, in D.
Funeral March and Seraphic Chant.
Grand Choeur, in E flat.
Fantasia on English Airs.
Concert Piece, Op. 24.
Torchlight March.
Fugue in D, Op. 70.
Fugue in D, Op. 25.
Nuptial March, in E.
Caprice, B flat.

Eight Sonatas, 2, 4, 3, 1, 6, 5, 7 and 8, but preferably 3, 1, 5 and 7.

Besides these there are a great number of compositions from "The Classical Organ School."

Four books of Christmas Pieces, Op. 60.

The Liturgical Organist, Op. 65 and the Transcriptions for the Organ, available for study and preludes and postludes to our church services.

WIDOR.

Ten Organ Symphonies, the ones used most being 2, 5 and 6. These works, all very difficult, mastered, will place the organist on the pinnacle of virtuosity.

DUBOIS.

Of his first set of twelve pieces:
Cantilene Nuptials, A flat,
Marche des Rois Mages, in E,
Grand Choeur, in B flat,
Toccata, in G.

Of the second set:
Chant Pastorale, in C minor,
In Paradisum, in G,
Allelulia, in E flat,
Marche Triumphale, in E flat,
Fiat Lux, in E.

Five pieces, comprising his "Messe de Mariage."

Of three pieces, Op. 80:
Adoratio et Vos Angelica,
Hosannah.

Fantasie Triomphale, written for the dedication of the Auditorium Organ, Chicago.

All of his transcriptions are organ-like and useful.

WELY

Has written much that is tuneful; his
Offertories in F and G, Op. 35,
March in C,
March in E flat,
Andante in F,
Allegro in E flat,
Allegro in C, and
Caprice in B flat,
being, perhaps, the most popular.

BATISTE.

Batiste had a fund of melodious invention and seldom fails to please the laity.

In the Gordon or Ditson collections may be found a score of his daintiest creations, principal amongst which the Communion in G, Op. 4.

The Offertory, Op. 3, 7, 8 and 9, are very brilliant, effective and pleasing.

LEMARE.

The compositions of Lemare are, one and all, good, and all, more or less, difficult to do justice to, holding place in the organ literature similar to that of Moszkowski in the piano literature, demanding a facile technic, large hand and finely appointed organ, wide range of expression and keen sense of nuance.

Just to name a few of the works, but commending all, the following list is suggested:

Andantino, No. 1, D flat.
Cantique d'Amour.
Romance, D flat.
Chanson d'Ete.
Madrigale.
Idylle.
Contemplation.
An Arcadian Idylle.
Fantasia Fugue.
Concert Fantasia, "Hanover."
Symphony, G minor.

His arrangements for organ are becoming as voluminous as those of Best, who, knowing no difficulties, arranged little that any save the skilled organist need grapple with. The overtures of Weber, Beethoven, Rossini, Mozart and Mendelssohn are examples in point.

TEN PIECES IN EACH OF SEVEN GRADES.

Grade I.

1. Prelude, No. 2, Op. 37.....Mendelssohn
2. Trio, in F, Op. 39.....Merkel

3. Andante Grazioso (Ancient).....Dethier
4. In Paradisum .....Dubois
5. March, Op. 80.....Calkin
6. Cantilene Nuptiale .....Dubois
7. Fantasia, "O Lord How Manifold" (Village Organist).....J. E. West
8. Prayer, Op. 183.....Pache
9. March.....J. A. West
10. Postlude .....J. A. West

GRADE II.

1. The lesser Preludes and Fugues.....Bach
2. Largo .....Handel-Shelley
3. Canzona .....King Hall
4. Andante Grazioso.....Smart
5. Harvest Thanksgiving March.....Calkin
6. "At Evening" .....Buck
7. March, B flat.....Silas
8. Vision .....Rheinberger
9. Grand Choeur, B flat.....Dubois
10. Marche de Féte.....Claussmann

GRADE III.

1. Cathedral Prelude and Fugue.....Bach
2. Canon, F sharp, Op. 39.....Merkel
3. Epithalamium .....Woodman
4. Andantino, G minor.....Franck
5. Andante, in D, Op. 74.....Silas
6. Andante con Moto.....Guilmant
7. Wedding Song .....Parker
8. First Offertory on Two Christmas Hymns....Guilmant
9. Little G minor Fugue.....Bach
10. Marche Religiuse.....Guilmant

Grade IV.

1. Grand Choeur, in D.....Guilmant
2. Elegy—Fugue .....Guilmant
3. Andante, in A.....Smart
4. Hosannah .....Dubois
5. Sonata, C minor, No. 2.....Mendelssohn
6. Concert Fugue in G.....Krebs
7. Gothic Suite, Op. 25.....Boellmann
8. Grand Choeur in E flat.....Guilmant
9. Toccata and Fugue, D minor.....Bach
10. Sonata, F minor, No. 1.....Mendelssohn

Grade V.

1. Sonata in A, No. 3.....Mendelssohn
2. Theme and Variations in A.....Hesse
3. Sonata, in Style of Handel.....Wolstenholme
4. Tocata in F.....Bach
5. Sonata, G minor, Op. 42.....Merkel
6. Sonata Pontificale.....Lemmens
7. Chromatic Fantasia and Fugue.....Thiele
8. St. Ann's Fugue.....Bach
9. Sonata, Op. 22.....Buck
10. Concert Piece, Op. 24.....Guilmant

Grade VI.

1. Concerto in G, No. 1.....Handel
2. Sonata, Op. 42.....Guilmant
3. Concert Piece, C minor.....Thiele
4. Piece Heroique.....Franck
5. Sonata, Op. 98.....Rheinberger
6. Sonata, Op. 22.....Piutti
7. Fifth Organ Symphony.....Widor
8. Concert Fugue in C.....Haupt

9. First Organ Symphony.....Vierne
10. Concert Piece, E flat minor.....Thiele

Grade VII.

1. Prelude and Fugue, B minor.....Bach
2. Sixth Organ Symphony.....Widor
3. Sonata, Op. 25.....Salome
4. Fantasia and Fugue, G minor.....Bach
5. Prelude and Fugue on B. A. C. H.....Liszt
6. Sonata, No. 5.....Guilmant
7. Passacaglia .....Bach
8. Theme, Variations and Finale, A flat.....Thiele
9. Sonata, 94th Psalm.....Reubke
10. Fantasia, "Ein' Feste Burg".....Reger

SUGGESTED PRELUDES AND POSTLUDES.

Avoiding, as far as possible, the compositions contained in collections.

Grade I.

Preludes.

1. Elevation, D minor.....Batiste
2. Communion, E minor, Op. 4.....Batiste
3. Offertory, A flat, Op. 23.....Batiste
4. Prelude.....George Chadwick
5. Response.....George Chadwick
6. Song without words, E.....Mendelssohn-Calkin
7. I Waited for the Lord.....Mendelssohn-Calkin
8. Andante—Violin Concerto.....Mendelssohn-Calkin
9. Soft Voluntaries (16 Bks.).....Calkin
10. Village Organist, about 50 vols., 9 and 10. Published by Novello.

Postludes.

1. Offertory, C major.....Batiste
2. Entrée de Procession, E flat.....Batiste
3. Entrée de Procession, B flat.....Batiste
4. Postlude in F.....J. A. West
5. March .....J. A. West
6. Offertory, B flat.....Read
7. Offertory in F.....Read
8. Postlude .....Stern
9. "O Lord How Manifold".....J. E. West
10. Marche Religieuse.....Claussmann

GRADE II.

Preludes.

1. Prayer, Op. 183.....Pache
2. Meditation, Op. 183.....Pache
3. Communion .....Guilmant
4. Prière (Leduc Ed.).....Lucas
5. Invocation (Messe de Mariage).....Dubois
6. Invocation in F.....Salome
7. Three Romances.....Shelley
8. Romanza in A.....Brewer
9. Canzonetta in A flat.....Brewer
10. Missionary Hymn.....J. A. West

Postludes.

1. March, Op. 80.....Calkin
2. Harvest Thanksgiving March.....Calkin
3. Grand Choeur in G.....Salome
4. Grand Choeur in A.....Salome
5. Grand Choeur in B flat.....Dubois
6. Entrée de Procession (Wedding Mass).....Dubois
7. Postlude.....J. E. West

8. Gothic March.....Salome
9. March in G.....Smart
10. Marche de Fête.....Claussmann

Grade III.

Preludes.

1. Cathedral P. and F. (Fugue played P.).....Bach
2. Pastorale, Op. 42.....Guilmant
3. Adagio, Op. 42.....Merkel
4. Vision.....Rheinberger
5. At Evening.....Buck
6. Twilight Picture.....Shelley
7. "In Summer".....Stebbins
8. First and Second Movements, 2d S.....Mendelssohn
9. Andante and Adagio, Fantasie in E.....Hesse
10. Choral and Prayer.....Boellmann

Postludes.

1. Marche Pontificale.....Tombelle
2. Epithalamium.....Woodman
3. Marche Religieuse.....Guilmant
4. Prelude No. 1.....Mendelssohn
5. Grand Choeur, G minor.....Guilmant
6. Triumphal March.....Parker
7. Allegro Symphonique.....Salome
8. Prelude, No. 3.....Mendelssohn
9. Festive March, in D.....Smart
10. Postlude.....Gade

Grade IV.

Preludes.

1. Andante, Op. 122, A minor.....Merkel
2. Canzona.....King Hall
3. Adoratio.....Dubois

4. Pilgrim's Chorus.....Wagner-Dubois
5. Prelude "Otho Visconti".....Gleason
6. Pastorale, A major.....Deshayes
7. Lamento .....Saint-George
8. Christmas Pastorale.....Merkel
9. Pastorale, Op. 103.....Merkel
10. Andante, Op. 74.....Silas

Postludes.

1. Grand Choeur in D .....Guilmant
2. Grand Choeur in E flat .....Guilmant
3. Prelude and Finale, Op. 24.....Guilmant
4. Grand Choeur in D.....Deshayes
5. Laus Deo.....Dubois
6. March, E flat.....Salome
7. Fantasie, Op. 53.....Brosig
8. Grand Chorus .....Wheeldon
9. Occasional Overture .....Handel
10. March for a Church Festival.....Best

GRADE V.

Preludes.

1 Andante, E minor.....Smart
2. Andante, G major.....Smart
3. Andante, A major.....Smart
4. Prière .....Claussmann
5. Elevation .....Claussmann
6. Elegy — Fugue .....Guilmant
7. Adagio, 6th Symphony.....Widor
8. Meditation .....d'Evry
9. Prayer, G flat.....Lemaigre
10. Fantasie, E minor.....Merkel

Postludes.

1. Grand Chorus .....Hollins
2. Triumphal March .....Hollins

3. Postlude in E flat.....Faulkes
4. Finale, B flat.....Wolstenholme
5. Allegro, Op. 45.....Werman
6. Offertory, Op. 7.....Batiste
7. Offertory, Op. 8.....Batiste
8. First M. 3d Sonata.....Guilmant
9. Hosannah .....Dubois
10. First M. Sonata in A.....Mendelssohn

Grade VI.

Preludes.

1. Adagio, Op. 35.....Merkel
2. Slow Movement Sonata, No. 2 .....Bach
3. Slow Movement Sonata, No. 3 .....Bach
4. Andante from 1st Sonata.....Borowski
5. Elevation .....Saint-Saëns
6. Benedictus .....Reger
7. First and second m. s. Sonata, No. 6.....Merkel
8. Lamentation .....Guilmant
9. Lento Espressivo .....Wareing
10. Meditation.....Aloys Klein

Postludes.

1. St. Ann's Fugue.....Bach
2. Grand Solemn March.....Smart
3. Allegro Symphonique.....Faulkes
4. Marche Solonelle.....Lemaigre
5. Finale, Op. 22.....Piutti
6. Fantasia, D minor.....Stanford
7. Grand Chorus, G flat.....F. A. Klein
8. Fantasia, Op. 101.....Saint-Saëns
9. Sonatas, Op. 11 and 19.....A. G. Ritter
10. Grand Choeur Dialogue.....Gigout

GRADE VII.

Preludes.

1. Slow m. Sonata, Op. 25.....Salome
2. Slow m. Sonata, Op. 77.....Buck
3. Prelude, 1st Sym.....Vierne
4. Andante in D.....Hollins
5. Elegiac Romance .....Ireland
6. Andante, 1st Sym.....Vierne
7. Prayer, C sharp minor.....Franck
8. Slow m. Sonata No. 5.....Guilmant
9. The Holy Night.....Buck
10. All of the Suites.....Malling

Postludes.

1. Fantasie Fugue.....Lemare
2. Aus tiefer Nothe 6 pts.....Bach
3. Finale, 1st Sym.....Vierne
4. Finale, a la Schumann, Op. 83.....Guilmant
5. Finale, B flat.....Franck
6. Tempo di Marcia, 7th Sonata.....Guilmant
7. Final, 7th Sonata.....Guilmant
8. First m. Sonata, Op. 25.....Salome
9. Fantasia in C.....Tours
10. All Choruses .....Handel-Best

[NOTE.—No attempt has been made to catalog the literature, or, *per se,* the concert works.]

COMPOSITIONS FOR EASTER.

Easter March.....Merkel
Hallelujah .....Handel
Hallelujah, "Mount of Olives".....Beethoven
"I Know that my Redeemer Liveth".....Handel
Easter Suite .....Malling

Two Offertorys.....Grison
Fiat Lux.....Dubois
Alleluia.....Dubois
Hosannah.....Dubois
Hosannah.....Lemmens
Sonata Pascale.....Lemmens
Easter Variations.....J. E. West

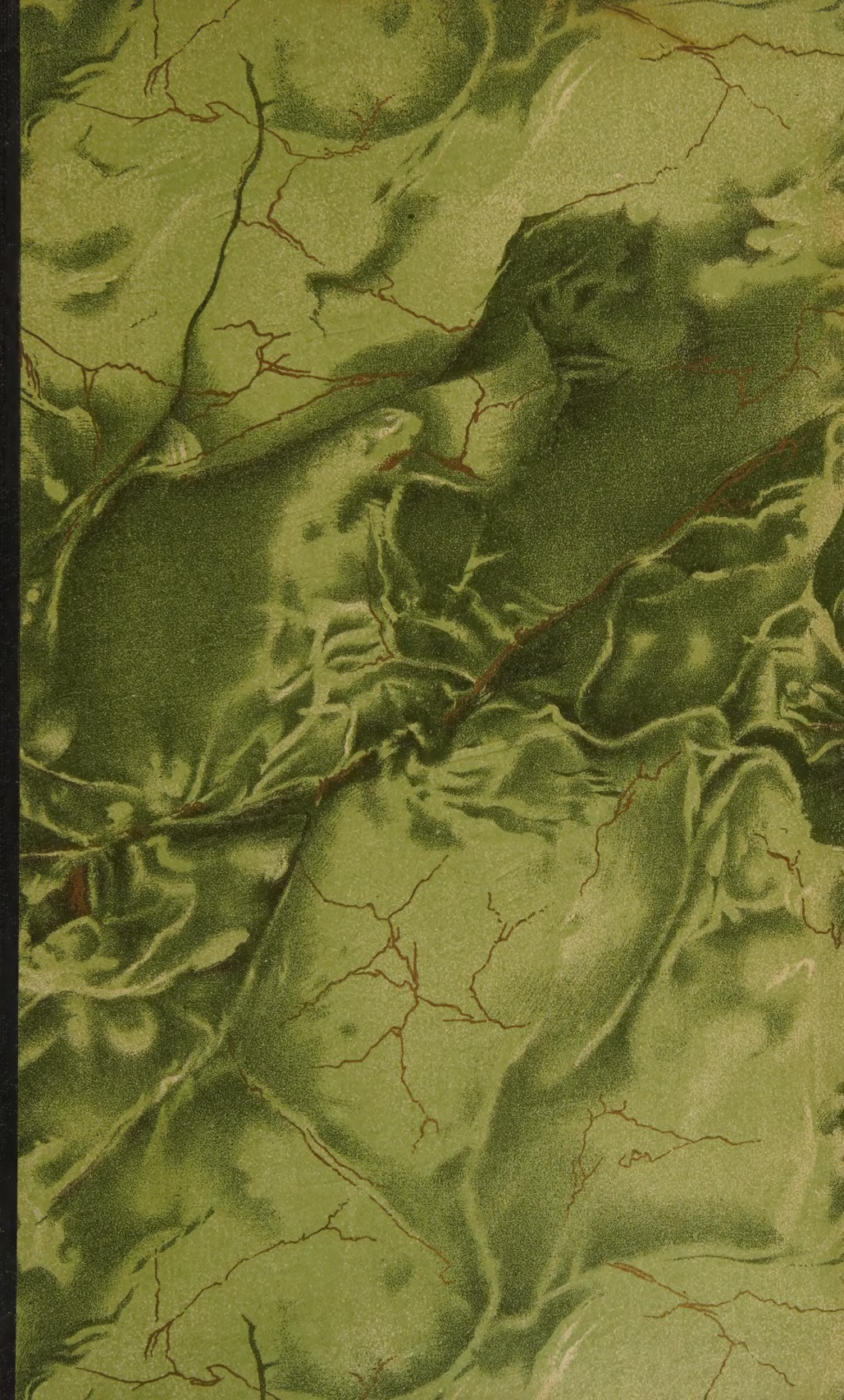
FUNERAL MUSIC.

Funeral March.....Beethoven-Eddy
Funeral March.....Beethoven-Best
Funeral March.....Chopin-Gleason
Funeral March, "Saul".....Handel-Best
Elegy.....Lemaigre
Elegies.....Guilmant
Lamentation.....Guilmant
Funeral March and Seraphic Chant.....Guilmant
Funeral March, Op. 3.....Dienel
Cortège Funèbre.....Dubois
Funeral March, "Götterdämmerung".....Wagner-Stehle

MUSIC FOR CHRISTMAS.

Overture, Messiah.....Handel-Best
Pastorale, Messiah.....Handel-Dunham
"For Unto Us," Messiah.....Handel-Best
Six pieces.....W. T. Best
Christmas Offertorium.....Lemmens
Three sets of Offertorys.....Guilmant
Four Books, Op. 60.....Guilmant
Christmas March.....Merkel
"O Holy Night".....Buck
Marche des Rois Mages.....Dubois
Christmas Pastorale, Op. 56.....Merkel
Two Christmas Offertorys.....Grison

Four Noels.....Quef
Noels.....L. C. d'Aquin
Manger, Pastorale and Adoration, Op. 60.....Guilmant
Christmas Sonata.....Dienel
Offertory on "Adeste Fideles".....Claussmann
Christmas Suite, Op. 66.....Malling
Birth of Christ, Op. 48.....Malling
Two Fantasias on an Ancient Christmas Carol..Tombelle
Christmas Prelude, Pastorale, Postlude.....Whiting
Six Christmas Hymns, Varied.....Lovet
Christmas Pastorale.....James H. Rogers

MUSIC FOR WEDDINGS.

Epithalamium .....Woodman
March, "Lohengrin".....Wagner-Warren
Evening Star.....Wagner-Eddy
March, "Tannhäuser".....Wagner-Adams
or Wagner-Bartlett
Preislied-Meistersinger .....Wagner-Westbrook
Wedding March.....Mendelssohn-Best
Wedding Mass.....Dubois
Epithalamium .....McMaster
Three Nuptial Marches.....Guilmant
Cantilene Nuptiale .....Dubois
Swedish Wedding March.....Soedermann-Gleason
Bridal Song .....Jensen-Eddy
Wedding March.....Hofmann-Lemare
Rustic Wedding.....Goldmark-Eddy
Wedding Music.....J. A. West
Cantique d'Amour.....Lemare
Salut d'Amour.....Elgar-Lemare
Benediction Nuptiale.....Saint-Saëns
Nuptiale March in E.....Faulkes
Question and Answer.....Wolstenholme
Nuptial Benediction.....Hollins
Wedding Song.....Parker